HISTORY OF THE SCIENCE AND ART OF MUSIC

ROBERT CHALLONER

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HISTORY

OF THE

SCIENCE AND ART OF MUSIC

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ITS ORIGIN, DEVELOPMENT AND PROGRESS

BY

ROBERT CHALLONER

A TEXT BOOK FOR THE USE OF CONSERVATORIES, SCHOOLS, ACADEMIES AND TEACHERS



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PUBLISHERS' PREFACE.

The field of musical literature has become a source of pleasure, not only to musicians by profession and to musical students, but also to that large and ever-increasing portion of the general public which delights in art for art's sake and for the best that it can give.

To our already large list of publications classified as musical literature — biographies, dictionaries, histories; educational and scientific works, etc.,— we add this "Science and Art of Music," believing that its value will be appreciated by the inquiring reader and student.

Much important matter, especially in that portion of the volume devoted to the history of music, has been taken from two very valuable works of the late Prof. Frederic Louis Ritter — *viz;* "Ritter's History of Music," 1st and 2d series. The indebtedness is hereby acknowledged, and our thanks extended to Mrs. Frederic Louis Ritter for kind permission to use the said material.

The greater part of this book, however, consists of varied and abundant chronological and biographical data, together with treatises on acoustics, harmony, the different musical instruments, etc., etc., and a store of general information such as is seldom found in a single volume.

Believing that it will be of great interest and value to all students of music, we take pleasure in placing it before them.

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Introductory.

In offering this little volume to the Profession and Musical-public, we do not pretend that it is an exhaustive History of the Science and Art of Music:—in fact, in the treatment of any of the subjects contemplated in the following chapters, we have barely crossed the threshold, as it were, without penetrating to the depths of the mass of information within our reach, both Historical and Theoretical.

That we have collected the material for our Text-book from the works of the most able and enthusiastic writers upon, and lovers of the Art of Music, both foreign and resident, it is needless for us to state; nor do we deem it necessary to name in detail our authorities.

We have adopted the Interrogatory System in the arrangement of the book, believing that by its use each subject, or question, is the more distinctly individualized, and a broader field displayed for thought. If, in instances, we have adopted the language of any of our authorities, it has been because we found the subject clothed in such fitting language, that to alter the phraseology would be to change the meaning of the thought.

In many years of experience as a teacher, we have often wished for a conveniently arranged volume, that would in a clear, concise form, offer to our pupils a brief History of that Art, which, by the masses is loved and worshipped only from a distance. With how much more of real love and zeal for what is beautiful in Art, would the majority of Music-students devote themselves to their task, did they fully realize and understand what Music is.

Having taken up a subject—a Language, or a Science—to study with the ambitious desire to master it, there is already much accomplished if one *knows just how to study*; and so with Music—we must first realize that Music is an important member of the great family of Arts and Sciences; that instead of being fitted only for effeminate minds, none but those vigorous and well-balanced can ever approximate to an understanding of its infinitude of hidden meanings, and then only after long and patient toil; when this fact is fully realized, the ambitious student is on the highway to success.

The Art of Music is both modern, and possessing a history as ancient as the human race; it is both local, and as wide-spread as the nations of the earth. Music, as an Art-study, is a great Educator, and, at the same time, what a source of intellectual and artistic pleasure.

With the hope that this little book may conduce to the diffusion of musical knowledge, that it may prove a guide to incite and direct the thoughts of those musical students who feel the desire for a broader, deeper, and more general knowledge of the Art—and that its contemplation may afford as much pleasure as we have found in its compilation, we submit it to the kindly acceptance of all music-lovers and students.

ROBERT CHALLONER.

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HISTORY

OF THE

SCIENCE AND ART OF MUSIC.

A TEXT BOOK FOR STUDENTS AND LAY READERS.

CHAPTER I.

SOUND, TONE, PITCH OF TONE, ACOUSTICS, HARMONICS.

What is Sound?

Sound. Sound is the effect of a collision of bodies, and the consequent movement or agitation of the air, creating an impression upon the ear.

What is the Sense, or Power of Hearing?

Hearing. The ability to feel upon the nerves of the ear the vibrations of the air; as caused by certain vibrating, or, sound-producing bodies.

Is the human Ear capable of distinguishing or feeling the impression of Sound?

The ability to distinguish Sound varies with different organs, but the ear may be cultivated to any degree of perfection desired.

Upon what is based the Doctrine of Musical Sound?

Acoustics. Upon the principles of Acoustics—that branch of Natural Philosophy which treats of the Nature of Sound, and the laws of its production and propagation.

What is the relation between the Philosophy of Acoustics and the Science of Music?

Relation of Tones and Harmonic Intervals, as taught by Acoustics.

Aristoxenes, B. C. 350.

Pythagoras, B. C. 520.

Euclid, B.C. 275.

The Philosophy of Acoustics comprehends the Theory of Music as discovered by Aristoxenes, Pythagoras, Euclid, and others among ancient writers on Musical Science. By the knowledge of Acoustics we are enabled to determine the relation of Tones, and the ratios of Harmonic Intervals—as produced by the vibrations of *chords*, and other *sonorous bodies*. It is the Science which teaches the physical laws and phenomena of Sound and Hearing.

How is Sound, or Tone produced?

Nature of Sound.

By Regular Vibrations; either of a solid substance—for instance the strings of a violin, or piano—or of the air itself.

What is the ordinary vehicle of Sound?

The Atmosphere.

How is Sound propagated?

How conveyed.

The Atmospheric-fluid (Air) consists of an infinite number of minute particles—not in contact, but retained in equilibrium by attractive and repulsive forces. Concussion, producing the Sound, gives motion to the particles; those *nearest the ear* strike against its delicate nerves, and the impression called Tone is created.

What is Tone?

Tone.

A Tone is a given, fixed sound of a certain quality.

What kind of a motion is extended to the atmosphere by the concussion of the producing the sound?

Sound Waves.

An undulating, wave-like motion—not of alternate elevation and depression, but of alternate condensation and rarefaction—in which it is the *form* (condition of groups of particles) that progresses, and not individual particles.

What constitutes the difference between a Musical Sound, or Tone, and a mere Noise?

Musical Sound.

Noise.

Every Musical Sound consists in the repetition, at equal small intervals of time, of a given sound; and a Musical Tone should be considered as a conjunction of subordinate sounds. Noise is produced by irregular, disconnected vibrations.

Have Sounds any conceivable shape or form?

Form of Sound.

All sounds are supposed to be Round.

Have Sounds any color, as well as form?

Color of Sounds

The minute particles, or molecules, of air are heated by percussion, and the heat—varying according to the rapidity of the motion—produces a variety of color.

What is a Simple Sound?

Simple Sound.

A Simple Sound is a regular, or uniform vibration—produced by one voice, or one instrument.

Is the Propagation of Sound instantaneous?

Sound travels at the rate of 1,130 feet in a second.

What is understood by Regular, or Irregular vibrations?

Regular Vibrations.

Irregular.

The vibration is Regular, or uniform, when there is the same interval of time between each pulsation; and Irregular, when a certain number of vibrations are produced in a given interval of time, and more or less in a succeeding interval.

What is the difference in the effect upon the ear?

Effect on the Ear.

The simple sound is readily distinguished, and pleasing; while others are not so distinguished, and are unpleasant.

How then is the term Sound commonly used in music?

Term Sound used in Music.

It is applied to all impressions of *regular vibrations* producing agreeable effect upon the ear.

What is Musical Sound?

Musical Sound.

Musical Sound is a pure, harmonious or melodious effect—the result of a series of vibrations recurring upon the ear in *precisely equal intervals* of time; and following each other so closely as not to be separately distinguished.

When does Sound cease to be musical?

Discordant.

Sounds cannot be musical when the vibrations are *irregular*—that is, when *each pulsation* is *audible*; as in case when fewer than sixteen (16) pulsations occur in a second of time. All discordant sounds, as well as whatever is unharmonious, or disagreeable to a cultivated ear, must be termed unmusical.

How are Sounds distinguished?

Sounds Distinguished.

Sounds are distinguished by their Quality, Intensity, and by their Pitch.

Upon what does the Quality of a sound depend?

Quality.

The quality of a sound depends upon the nature and structure of the body vibrating; or the nature of the fundamental sound.

What is understood by Intensity of sound?

Intensity.

The Intensity of sound depends upon the force of the impulse producing that sound.

Define Pitch, or elevation of sound?

Pitch.

Any Sound more sharp, or acute, than another sound, is said to be of a higher pitch; while a sound that is less sharp, is said to be *lower in pitch*.

Upon what does the Pitch of a sound, or tone, depend?

Nature of the Pitch of Sound.

The Pitch of a sound depends upon the *frequency of the vibration* producing the sound; and, according as the vibration is more or less rapid, the sound will be of different degrees of elevation—from the lowest to the most acute.

Give an example of the production of Simple Sounds?

Musical Strings

A string, drawn tightly between two points and caused to vibrate, will produce Musical Sounds;—the Pitch depending upon the *length of the string, the degree of tension, and frequency of vibration.*

Who first discovered the Theory of Musical Strings?

Galileo, A. D. 1864.

The astronomer Galileo; although Pythagoras, 500 years B. C., was acquainted with the sounds produced by a vibrating string.

Does a musical string produce more than one Tone at the same instant of time?

Compound Sound.

Every musical sound will be found to consist of the principal, o *fundamental* sound, accompanied by other and fainter sounds; but al in perfect harmony.

What are the Simple Sounds produced by a vibrating string called?

Harmonics.

Harmonics, of the Fundamental Tone.

Define the term Harmonic?

Harmonics are the accessory, or concomitant sounds which are produced by a fundamental musical sound; either naturally, or, by division into aliquot parts.

What is meant by Fundamental Tone?

Fundamental.

The Fundamental, is the *original tone* or base, upon which the harmonics are formed.

A Vibrating String is divided in the middle by pressing the finger upon it, or crossing it with another string—the tension remaining the same, what will be the quality of the sound produced?

Vibrating string divided into Aliquot Parts.

The tone produced will be just twice as high in pitch as that produced by the string at its original length, and is the *octave* of the fundamental.

Octave, how produced.

Are the Vibrations the same in the short strings as in the long?

Difference in the Vibrations.

There are two vibrations of the shorter string to one of the long.

What is the harmonic relation between the Fundamental sound and its Octave?

Relation of Octave to Fundamental.

The relation between the two is very close; so much so, that they are considered one sound.

Are there other harmonious sounds produced by the string, besides the octave; and how?

Other Harmonics.

Divide the string into three parts, instead of two; and a note is produced that is higher in pitch than the octave—three of its tone-waves coinciding with two of the *fundamental*, and which tone is called the *fifth* of the fundamental, or Dominant; and, next to the octave, is the most intimate to the fundamental.

Dominant.

How is the Mediant, or third of the fundamental, produced?

Mediant.

Divide the string into five parts, and a harmonious tone is produced whose pitch is a *third above the octave*, and is called the Mediant.

What, then, is the effect of producing these three sounds, or tones, *simultaneously?*

Harmonic Traid.

They will produce the Harmonic Traid, which consists of a Fundamental, its Third and Fifth.

What is a Traid?

Traid.

A Traid is a union, or combination, of three harmonious sounds.

NOTE —The proper length for a musical string is eight feet. A string divided into sixteen parts produces Harmonics throughout an extension of three octaves above the Fundamental.

In dividing the musical string into different lengths we stopped the vibrations at the point of contact with the finger; what are those Points called where the string is at rest?

Nodes. Nodes, or Nodal Points.

Can a tone be produced that is Pure, *i. e.*, free from Harmonics?

Pure Tone. The tone of a tuning-fork is free from Harmonics, and consequently a *pure tone*.

That Quality of sound called Harmony, or Harmonious Sound—how is it produced?

Harmony of Sound. Harmony of Sound is produced by a union, or coincidence, of vibrations; tones being more harmonious the oftener their waves coincide, or blend.

What terms are used in Music to indicate Harmonious, or Unharmonious sounds?

Concord. Discord. Concord, and Discord.

What is the difference in pitch between any two sounds called?

Intervals. An Interval.

When two or more sounds, whose relative Pitch is properly proportioned, are heard simultaneously; what is the effect?

Chord. A Chord—or *union* of sounds.

What is Melody?

Melody. A series of simple sounds, so arranged as to produce an effect pleasing to the ear.

What is Harmony?

Harmony. Harmony is the agreement, or consonance, of two or more simultaneous sounds—a *succession of combined sounds*, or melodies; all moving and governed by stated laws.

How is Melody distinguished from Harmony?

Melody Distinguished from Harmony. Melody does not require, or necessarily include, a combination of sounds, while Harmony *represents* a *combination* of sounds.

To what does the term Music, properly so called, apply?

To the proper regulation, and proportion, of Sounds.

What is the Science of Music?

That Science which teaches the *properties*, *relation* and *dependencies* of melodious sounds.

What is understood by the Art of Music?

Science of Music The art of producing Harmony, and Melody, by the proper *combination* and *arrangement* of those sounds.

Into what two departments must the Study of Music be divided?

Art of Music. Theoretical, and Practical.

What is meant by Theory, in Music ?

Theory of Music.

Theory, in music, comprehends the knowledge of Harmony, and Modulation ; and the laws governing that successive arrangement of sounds by which melody is produced.

Upon what is the Theory of Music based ?

The Theory of Music is based upon the laws governing the pitch of sounds, or tones.

What is comprehended by the term Practical, in music ?

The actual application of the Science of Music in producing melody, or harmony—which is the art of Composition ; also, the performance, or rendition, of such compositions.

CHAPTER II.

Music Defined, Derivation of the Word Music, the Muses, Antiquity of Music, Ancient Hebrew and Egyptian Music, Music of the Greeks and Romans.

What is Music?

Music. Music is the effect of a succession of Simple Sounds, having the property of pitch, or elevation, and so arranged as to please the ear by producing tune, or melody. Music is also the effect of a proper *combination* of *simultaneous sounds*, producing Harmony.

What is the derivation of the word Music?

Derivation of word Music. It is generally conceded that the word Music is derived from the Latin, *musa*—the Muse;—because to the Muses was poetically attributed the invention of the Art of Music.

Who were the Muses; and what their origin?

Muses. Origin. According to Classic Mythology, they were Divinities, to whom was ascribed the *power of inspiring* Song. They were the daughters of Zeus and Mnemosyne, nine in number, and dwelt upon the summit of Mount Olympus.

Was the power of the Muses confined to Music and Poetry?

Muses controlled every branch of Art and Science. Their power was thought to embrace every branch of Science, as well as the elegant Arts; but poets and musicians were regarded as their favorites.

What Greek poet mentions the Muses in connection with Music?

Homer. B. C. 984. Homer, who speaks of them as Goddesses of Song, the companions of Apollo; and, relates of their singing to the music of the harp of this heathen God.

Who was Apollo?

Apollo. Apollo was a heathen God, the son of Jupiter. He was said to be the inventor of Music; and to have raised the walls of the city of Troy by the music of his harp.

Which of the Muses exerted a particular influence over Music and Musicians?

Euterpe. Calliope. There were two: Euterpe, who was the goddess of singing, and Calliope, the goddess of instrumental music.

Were the Muses recipients of marked honors?

B. C. 1773
B. C. 500.

They were highly honored at an early day among the Thracians, and their worship, in connection with the different departments of Literature, Science and Art, was very popular among the Greeks.

What are some of the effects of Music?

Effects of Music.

Music affords pleasure by exciting agreeable sensations, and by raising pleasing mental images and emotions; and, when linked to words loses its vagueness, and becomes a beautiful illustration of language—in fact, music may be defined as the "art of producing emotions by the combination of sounds."

What is the relation between the Sense of Hearing, and the effect, or power, exerted by the Art of Music?

Sense of Hearing the medium of musical Effect.

The Sense of Hearing is the agent or medium, through which the power of music acts upon the nervous system of mankind—and not upon the human species alone, does music exert its power—but, upon the greater part of organized beings in general is its influence demonstrated.

Mention some of the effects of Music upon the Animal creation.

Music and Animals.

In some, the sensation resembles a nervous agitation, so violent as to become painful; in others, pleasure is exhibited under different forms. Naturalists claim that dogs are affected very disagreeably; the owl can not endure music, while cats are less painfully affected. Almost all birds, particularly the canary, are especially fond of music; the abilities of the mocking-bird, red-bird, and parrot, to learn to sing correctly simple airs being well known. The horse is extremely sensible to music, and is particularly fond of that of brass instruments. Martial airs animate and incite his ardor; his eyes sparkle, his mane bristles, and with ears erect he beats the time, as it were, with his feet. Deer have been enticed to their death by singing, and the music of a flute. Snakes are charmed by the flute. Lizards display tokens of being singularly fond of harmony. Among insects, the spider shows the greatest sensibility to music. Immediately upon hearing an instrument, she will descend rapidly upon her thread, and approaching the quarter whence proceeds the sound, there remain immovable so long as the music continues. Mice are sensitive to musical sounds, and will often enter a room and sit upright, under the piano while some one plays.

Mention some of the Phenomena produced by Music in the human frame.

Music and Man.

In a given number of persons, equally sensible to its tones, some remain unmoved by combinations of sounds that produce pleasure in others. A combination that does not move us at one moment, transports us with pleasure at another. At times, this pleasure is only a delightful sensation, to which we seem to yield ourselves passively; under other circumstances, the action of the heart becomes violent, and the whole vital system is agitated.

Explain the Phenomena of men distinguished by the qualities of their minds, and by remarkable talent of another kind, who show not only indifference, but even positive aversion to Music.

Non-musical Natures.

The love, or taste, for Music is given to man by Nature; and yet education adds much to it, and may even create it. The insensibility of some characters to sweet sounds is rather the result of the long inertness of nerves unaccustomed to musical sounds, than of imperfect organizations.

Is Music an isolated Art?

Music as an Art.

Music is one of the most important of, and a necessary link in the great family of Arts. Its origin, as that of the other arts, is to be found in the nature of man, and the constitution of the material world. Its ideal functions are the same.

What is understood by Art in general?

What is Art?

Art is that magic instrumentality by means of which man's mind reveals to man's senses that great mystery—the Beautiful.

What is to be understood by the sense of, or knowledge of, the Beautiful?

Sense of the Beautiful.

The sense of the Beautiful is that God-like spark, that inner, spiritual light, which the Creator has placed in the soul of man, and the necessity of giving it reality is that irresistible power that makes a man an artist.

What are the chief avenues of artistic delight?

The eye and the ear are the avenues of artistic delight, because through their mediumship the mind is enabled to contemplate and enjoy the Beautiful in art.

What is the object of all artistic labor in producing Art-form?

Object of Art.

Its *object* is the raising of lofty mental emotions; and its *end* is refined pleasure, connected with educative power

Does the Beautiful reveal itself through a single Art-form.

Art in every instance a revelation of the Beautiful.

The beautiful reveals itself in many varieties of form, and though each form differs from another, yet the *one idea* of the *beautiful* is contained in all Art.

What is the intimate connection between the development of Music, and Human or National progress?

Music a Guide to National Progress.

Music is, in many respects, a reliable guide in the study of human progress and development, as no art is so clearly connected with the inner life of man as Music—participating in the struggles reverses and triumphs of his existence; and, necessarily in its forms and expressions resembling those different phases.

What are the benefits arising from a proper study of Music?

Benefit of Study of Music.

Music, as an Art, is refining and ennobling to the mind, and besides affording pleasure to others, has great educative power; calling into exercise much energy of soul.

How can the Origin of Music be explained?

Origin of Music

The human mind, notwithstanding its capacities, can not attain without effort, the idea of Infinity. The inquiring mind has at all times wished to solve the origin of everything, and Music may seem to require a beginning, like other branches of knowledge. The opinion which traces the origin of music to the singing of birds is most commonly received. The inspired Psalmist speaks of that time when the "stars sang together," and it can not be called a strange opinion that supposes man to find one of his most delightful pleasures in the imitation of the language of birds.

What may be considered as the Basis of all Music, or Musical sound?

Basis of Music the Human Voice.

The Human Voice is the basis of all Music. Man is an *instrument of music*; his very thought is expressed by tones. All of the various emotions—as fear, anger, joy, desire—have each their peculiar tone, understood by all human beings, and comprehended by the brute. Man exercises this power in the various avocations of life, using it to heighten a certain feeling of excitement, or to allay the fury of passion. Man *sings* as he speaks, moves and sleeps—because he *must sing*. Song is one of the requirements of his being, in accordance with the laws of his organization. Music is natural to all nations, savage or civilized. As men become civilized their singing improves, and that which at first was only the accent of passion, of joy, or pain, becomes at last, the result of study—ART.

What may be said of the Antiquity of Music?

Antiquity of Music.

Music of some kind must have existed in all countries and at all times; and it appears reasonable to attribute its origin to mankind, since music, in the form of Song, is as natural to man as is speech.

Was the word Music always confined to the very limited signification it now possesses?

Plato, B. C. 430.

Aristides.

The term Music originally embraced the entire circle of Sciences and elegant Arts. Plato defines music to be the "general knowledge of order," and taught that everything in the universe was music. Aristides, a Greek musician of the second century, defines music as the "art of the beautiful, in bodies and movements."

What was the doctrine of the Ancients relative to the music of Nature, and more particularly referring to movements of the Heavenly bodies?

Pythagoras. B. C. 539.

PYTHAGORAS and his school among the Greeks, taught that the heavenly bodies, moving in accordance with certain fixed laws, produced Music—which, however, was imperceptible to mortal ears.

What is meant by the Music of Nature?

Music of Nature.

The Sounds or Tones produced by the singing of birds, the cries of animals, falling water, the wind, the roar of the ocean, surf beating upon the shore, the human voice—as exercised in speech, singing, laughing—sound produced by insect-life; in fact, all forms of Natural Sound.

What term was applied to the Music of the Stars and Planets?

The Harmony of the Spheres.

To how remote a period can be traced the History of Music?

Early History of Music.

B. C. 1800.

The earliest mention of Music, or musical instruments, is in the Bible; where, before the deluge, Jubal, the descendant of Cain, is mentioned as playing upon, and teaching others to play the harp and organ: and he is credited with having first reduced music to a Science.

What kind of Music was in common usage among the ancients?

Vocal Music among the Ancients.

Vocal Music—for although choruses of men's voices are first mentioned, B. C. 550; all ancient writers define Music as the "art of singing." The ancients cultivated the art of singing long before they knew anything of a written music. Their traditions, histories, laws, were made the subjects, or themes, of their songs long before they were inscribed. The use of *songs* seems as a natural consequence to follow that of words; and in effect is even more powerful, and scarcely less general.

About what time did String and Wind Instruments come into use as accompaniments to the Voice?

String and Wind Instrument.

B. C. 1800.

The Harp and other stringed instruments were used by the Egyptians, B. C. 1800; the Flute was invented by Hyagnis, B. C. 1506.

Who was Hyagnis?

Hyagnis.

B. C. 1500.

Hyagnis—a native of Celænæ, the capitol of Phrygia, and contemporary with Erechtheus, who instituted the Panathenæan games at Athens, B. C. 1506; was the inventor of the *flute*, and the Phrygian *mode*, as well as the *nomes*, or airs, that were sung to the mother of the gods, to Bacchus and to Pan. Plutarch and Nonnus both tell us that he was the father of Marsyas the flutist; who, according to the story, met Apollo upon the plain of Nysa, and challenged him to a contest for the supremacy in instrumental music. Apollo had already become famous for his playing upon the *lyre*, and choosing the Nysians for judges, the contest began, and ended in a victory for Apollo; when the unlucky Marsyas was hung to a tree and flayed alive for his presumption. Aristoxenus ascribes to Hyagnis the invention of both the single and double flute.

Mention some Ancient Writers and Teachers of the Science and Art of Music.

Pythagoras

B. C. 539.

Pythagoras, a Grecian, invented an instrument called a *Monochord*—having one string, and furnished with movable bridges—with which it was possible to measure and accurately adjust the ratios of musical

intervals. To him has also been assigned the discovery of the Greek system of Notation; as well as the method of determining the gravity of acuteness of sound in a vibrating string, by the greater or less degree of velocity in the vibrations. Aristoxenus, a Grecian of the time of Alexander the Great, has left three volumes, entitled "Harmonic Elements," which are the oldest musical works extant. He anticipated the discoveries of modern ages in his formation of the Scale. Ptolemy, one of the younger Greek school, constructed several varieties of *diatonic scale*, but none of them have proven worthy of retention Euclid, the great Geometrician, flourished about 275 years before Christ. Of all the writings upon ancient music, those of Euclid bear the reputation of being the most correct. Euclid first demonstrated the fact that an octave is less than six whole tones; and his division of the diatonic scale, and ratios of the intervals—as demonstrated by him upon mathematical principles—continued in favor many ages.

Aristoxenus. B. C. 350.

Ptolemy. B. C. 300.

Euclid. B. C. 275.

What Nations of Antiquity are known to have cultivated Music, as a Science and an Art?

The Egyptians, Hebrews, Greeks, and Romans.

What is known of the cultivation of the Egyptians in Music?

To the Egyptians, must undoubtedly be accredited the most complete knowledge of music, as a Science and an Art, of all the nations of Antiquity. To them, the Hebrews, Greeks and Romans owe all of their knowledge of the Art; and, from an early day, music was an object of severe study in a number of institutes of learning among that people.

Egyptian Music.

B. C. 2000.

What of the education and employment of their Musicians

Like all other professions in Egypt, that of Music was hereditary, their musicians all belonging to one family. Colleges for the education of their Priesthood in religious rites, medicine, and music, were supported by the government; and mention is made of a feast of BACCHUS—given by PHILADELPHUS, B. C. 283—at which a choir of six hundred musicians participated. Under the reign of the Ptolemies, Egypt is said to have abounded with musicians, to that extent, that the most ordinary peasant could play upon the flute or lyre.

B. C. 200.

Was the Music of the Egyptians a written Music?

They had no written Music. Their songs, airs or chants—such as they were—were handed down from generation to generation, and, as a consequence, were subject to continuous change and alterations.

Mention some of the Laws of the Ancient Egyptians relating to the Art of Music?

The study of music was compulsatory; the kind of music to be used was established by the government, and their songs were regulated by laws.

Strabo, Historian, A. D. 19.

What kind of Music was cultivated among the Egyptians, and how employed?

Choruses of great size were in common use, both in their religious rites, and upon all public and festive occasions. Their choruses were

Egyptian Music.

sung in *unison*, and the character of the music is supposed to have been similar to that used five hundred years later by the early Greeks—the so-called Gregorian chants. In civic, triumphal, or funeral processions, large number of singers, accompanied by players upon the harp and timbrel, led the way, chanting the music suited to the occasion. Although vocal music and the use of various instruments was much cultivated, yet their music was little more than a kind of *recitative*, possessing *accent* and *rhythm*, but wanting Time and Melody.

Did the term Chorus, as used by the ancient Egyptians, Hebrews and Greeks, have the same signification as at the present day?

The term "Chorus."

The term "Chorus," as used in music at the present day, is applied either to compositions written in two, three or four parts, or to the persons who sing those parts; while among the Ancients the word implied, indifferently—a band of singers, a company of dancers, or an assembly composed of both.

Describe the Musical Instruments of the Egyptians?

Musical Instruments.

The Flute used by the Egyptians was the horn of a cow or sheep, pierced with three or four holes; and their Harp, or Lyre, had but three strings. Other instruments were the Psaltery—a small triangular harp, or lyre, with wire strings—played by being struck with a stick; the Timbrel—similar to the modern tambourine—and the Sackbut. This latter ancient instrument, so often mentioned in the Scriptures, might have been lost to us forever, had not the discoveries of modern times at Herculaneum and Pompeii brought to the light from beneath the ashes of Vesuvius, where it had been buried nearly two thousand years, a Sackbut. The lower part of this instrument was of bronze, and the mouth-piece was of solid gold. The King of Naples made a present of the instrument to George IV., and from this *Antique*, the instruments called Trombones have been fashioned.

At how early a period were Stringed Instruments known to have been in use in Egypt?

Sesostris, B. C. 1600.

Instruments of Music were known to have been in use in Egypt at a time when other nations were in an uncivilized state. On an obelisk at Heliopolis, erected by SESOSTRIS, is the figure of an instrument of two strings, capable of producing a scale of seven consecutive intervals.

What is known of the Music of the Hebrews?

Hebrew Music.

As among the Egyptians, music was very highly esteemed by the Hebrews, and from the former nation the Jews undoubtedly acquired much of their learning. To the family of LEVI were confined the musicians, who, as priests, were exclusively consecrated to the service of the Lord, and the cultivation of Music. DAVID was educated in Music from his infancy, and ST. AMBROSE, B. C. 340, says that "David was particularly chosen of God, on account of his great musical ability to compose the Psalms." When SOLOMON was made King, there were four thousand musicians who took up in the ceremonies. The Babylonish captivity, of sixty-six years' duration, was sufficient to efface all traces of their former musical learning from the Hebrews, as a people.

David. B. C. 1550

Solomon. 1000. B. C.

What Musicians are mentioned in the Bible in connection with the rendering of the Psalms of David?

Biblical Musicians.

DAVID, "the sweet singer of Israel," composed a number of Psalms, and caused his "skillful players" to set them to music. He required the Levites to devote themselves to the study of music, and distributed four thousand sacred singers into twenty-four classes, who should serve at the temple in their turns. The chief musicians, or directors, were

Asaph.

ASAPH, JEDUTHAN and HEMAN, assisted by their sons—twenty-four in all—the latter of whom were the directors of the chorus-classes. ASAPH was KING DAVID'S private instructor.

What were the Musical Instruments in common use among the Ancient Hebrews?

Musical Instruments.

The stringed instruments, in the time of DAVID, were the Harp, the Psaltery—which resembled the modern harp—and the Dulcimer, which somewhat resembled the *zither* of the present day. Their wind instruments were the Flute, Pipe, Trumpet and Sackbut. In the time of MOSES, Trumpets made from the horns of the sheep, and Pipes made from reeds, were used to accompany the voice. The Timbrel, also called the Tabret, was a kind of drum with bells, very much resembling the *tambourine* of the present day. Of the real character of many of their musical instruments we have no certain knowledge.

Upon what did the Music of the Ancients depend for effect?

Upon the number of the performers, and the consequent volume of tone produced, as well as to the *accent* or *rhythm*. While the Ancients used neither Melody nor Time, in the modern acceptation of the terms, they practiced the division of Time upon rules very severe, and unknown to musicians of the present day. Their music-schools were devoted to training the voices in the various *inflections* or *accents* required by their poetry, and to which their music was entirely subservient. VASSIUS, and

Effect of Ancient Music. How produced.

other writers on the lyric-poetry of the Ancients, attributed to their *rhythm* the whole force of their music; as the severe training which the singers received, enabled them to render the expression so obvious, clear, and pointed, that not a syllable of the verse was lost to the ear of the auditors. The Hebrews made use of rhythm and accent to distinguish the sense of words, as well as to regulate the musical-cadence, or melody; and they undoubtedly sang, or chanted, instead of reading the Scriptures in their temples.

What is known of the Music of the Greeks?

Early Greek Music.

The Greeks, as a cultured people, and devoting much attention to the Arts and Sciences in all their known branches, made much of Music—both in religious and civic rites, and as a domestic pleasure. They were acquainted with both vocal and instrumental music, and at their theatres, both kinds were constantly used as a part of, and necessary

Vocal and Instrumental Music.

adjunct to the plays. Their choruses were sung in *unison*, and without regard to *time* or *melody*, in the modern sense of the word. The Greeks, undoubtedly attained their primary knowledge of music from the

Egyptians ; but, under the influence of such philosophers as PYTHAGORAS, B. C. 580, and ARISTIDES in the second century, the advancement of Music, as a Science, was very much marked. During the celebration
B C. 390. of the Olympic games, held in the ninety-sixth Olympiad (every fourth year), a prize was established for the best performer on the Trumpet; and in the Pythean, Nemean, and Isthmian games—held alternately every year—prizes were awarded for excellence in Music and Poetry, as well as in athletic sports.

Did the Greeks possess a written Music ?

The Greeks possessed a system of Notation, using the twenty-four letters of their alphabet as Symbols of Sound, by placing the letter
Greek System of Notation. indicating the required *pitch* of tone over the word, or syllable, to be sung. Their song was a kind of *recitative*, possessing little of *rhythm*, or *melody*.

Give a definition of the word Song.

A Song is a short lyric-poem, set to music, and is generally applied
Song. to a composition for a single voice, or instrument.

What information does History give us of the Songs of the Greeks ?

The Greeks cultivated the art of singing, but did not have the art of writing music, as understood at the present day. Their Laws, as well as their Histories, were made the subjects of the poems of their most famous bards, and were sung upon all occasions. All lyric-poetry, properly speaking, consists of songs, and as the every-day life of the Greek was made the the theme of their poetry, they possessed a curious diversity of songs.

Mention some of the kinds of Songs in use among the Greeks ?

In the most remote times of Greece, according to PLUTARCH DICÆARCHUS, and ARTEMON ; all of the guests at a feast sang together and in the same strain the praises of the Divinity. Hence, these songs were real
Songs of the Greeks. *pæans*, or sacred canticles. The guests afterwards sang successively, each in his turn, holding a branch of myrtle which passed from the hand of him who sang, to him who was to sing next.

What of the use of the Lyre as an accompaniment to the voice ?

After the invention of the lyre, and music as an art began to improve, none but those skilled in music were qualified to sing at the table where the lyre was to be used. Those less fortunate were obliged
The Lyre. to sing unaccompanied and to confine themselves to the "myrtle," which circumstance gave rise to the Greek proverb—"He sings with the myrtle"—an imputation of ignorance.

From what were drawn the subjects of the Greek Songs ?

Subjects of the Greek Songs. The subject of the *scolia*, or songs sung to the lyre, were not only drawn from love and wine, like the modern festive songs, but from scenes of every-day life, from history, war, and even morality. They possessed

songs adapted to the different professions; such as the song of the *shepherds*, the song of the *reapers*, the song of the *millers*, the song of the *weavers*, etc.

What other song among the Greeks is worthy of mention?

They had a marriage-song, called "Hymenae," the song, "Datis" for merry occasions; for lamentation, a song called "Jaleme;" and for funerals, one called "Linas."

In the songs of the Greeks, did Melody—so essential to the modern acceptance of the word Song and as now understood—form any feature of the composition?

Songs without Melodies.

A defined melody, as now understood, was not a feature of Greek song; which was purely a musical declamation, or, it may be better compared to the *recitative* as practiced at the present day.

What is the meaning of the term "Canticle?"

Canticle.

The Greeks applied the term *canticle* to certain vocal soliloquies in their tragedies. The Hebrews gave the name to certain hymns, sung in honor of the Divinity. The most distinguished production of this kind is the "Canticle," attributed to Solomon; concerning the occasion and intention of which, there are various opinions.

What position did Music occupy among the Greeks as a branch of Education?

Music as an Educator among the Greeks.

The Music of the Greeks was divided into two great classes—melody and poetic song—which constituted a material part of national education, and were made the grand medium for instilling the most important precepts into the minds of youth. Their children were taught to play upon the lyre, and their tender memories were stored with the songs of their most famous poets. Music was a part of the *education* of the priest, warrior, bard and statesman, and was rendered the most efficacious instrument for humanizing public character.

What was the system of Gamut, or Scale, as used by the Greeks?

Greek Scale.

Aristoxenus. B. C. 350.

The Greeks used a system of scale, in the time of ARISTOXENUS, composed of different series of *three degrees*—four sounds succeeding each other by a progression of two tones and one semi-tone; and which scales, when used in succession, comprised an extension of two octaves.

What name was applied to these Scales?

Tetrachord.

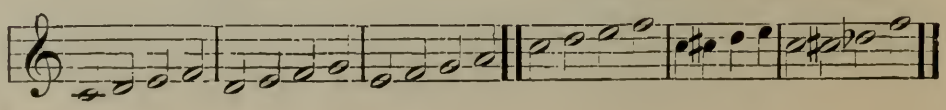
Tetrachord.

Describe more definitely the Tetrachord?

The Tetrachord consisted of four sounds (indicated by characters) so arranged, that, the extremes being fixed, the middle sounds varied according to the *mode*.

Tetrachord. Greek and Roman Scales.

Examples of Tetrachord.



What is the distinctive characteristic in the Tetrachord?

The varying location of the semi-tones, and the consequent difference in the *mode*. Different authors, or peoples, used different modes, each based upon a different fundamental. Three modes, however, were in common use among the early Greeks, called respectively, the Dorian, Phrygian, and Lydian—the former being the gravest, the last the most acute, and the Phrygian between the two. Two more modes, or tetrachords, were added; by placing between the Dorian and Phrygian, one called Ionian; and between the Phrygian and Lydian, the Æolian.

What is meant by the term Mode?

Mode. Mode is another term for the scale, and applied by the ancients to the different divisions of the octave. A *mode* consisted of a series of four sounds—also called Tetrachord.

What Musical Instruments were in use among the Greeks?

Greek Musical Instruments. The Greeks used several varieties of the Lyre, or Harp; as also Flutes, Pipes, and Instruments of percussion.

Describe the Lyre, and its reputed origin?

Lyre. The Lyre, one of the most ancient of stringed instruments, is said to have been invented in the year of the world 2000, by Mercury; who, walking one day upon the sea-shore struck his foot against the shell of a tortoise; which, producing a musical tone led the god to adopt as the frame of the first musical instrument, the tortoise-shell across which he stretched three strings. MERCURY likened these strings to as many seasons of the year, viz: Summer, Winter, and Spring—which were all the Greeks reckoned—assigning the *acute* string to the first, the *grave* to the second, and the *mean* to the third, MERCURY transmitted his knowledge of the instrument to ORPHEUS, who taught LINUS, who again communicated the art to HERCULES. From HERCULES it passed to AMPHYXION, the celebrated lyrist of Thebes; and afterwards to the Grecian Terpander, who carried it to Egypt, and in an improved form—having adopted a frame of wood, with eight strings—presented it to the Egyptian priest.

Mercury.

What is known of the Music of the Romans?

Roman Music. The Romans borrowed their music from the Greeks and Etruscans; and very generally cultivated it as an Art. Like the Greeks, they numbered Music among the Sciences, and studied the mathematical proportions of sounds. The EMPEROR NERO particularly excelled in music. and at his death exclaimed; "What a pity to kill so good a musician!" NERO retained at his own expense a chorus and players upon musical instruments to the number of five thousand. After his death all musicians were expelled from Rome, and music, as an Art, from that moment rapidly declined.

Nero.

First Century after Christ.

What was the character of Musical Composition among the Ancients?

Having no written music, the Egyptians, Greeks, or Romans, could do little in the way of composition, as understood at the present day; but such as it was, it was almost exclusively confined to vocal music, which was sung in *unison*—the instruments playing the accompaniments in octaves, or fifths—and retained but a slight impression of either *rhythm, or measure.* Their songs were usually in praise of some Deity, or hero, and the music entirely subservient to the character of the poetry.

What may be said of the Relation between the Musical and Intellectual Development of a People?

The music of a people is a sure guide to the discernment of its progress, in refinement, intellectual culture, and appreciation of the beautiful in Art. As a nation is musically educated, so, in the same ratio will we find its intellectual development. Few races of people are without a musical form, or system; and the less of singing and melody among a people, the nearer their approach to the savage and barbarous.

CHAPTER III.

Origin and Formation of Modern System of Music, Introduction of the Chant into the Christian Church, the Ambrosian and Gregorian Institution of Ecclesiastical Chant.

At what period can it be said that a remarkable change, for the better, took place in the study of Music, as an Art and a Science?

After the fall of the Roman Empire and the birth of Christianity, with the necessary and consequent introduction of music into the religious ceremonies of the first Christians. With the new religion men's thoughts were led to nobler, loftier aspirations; and with the growth of the Gospel, Music as an eminently Christian art began to flourish.

B. C. 30.

What was the character of the Music in use among the early Christians?

Jesus Born.

Their music was purely Vocal. Instrumental music was excluded from the Church-service; and despised, as having been used among the Romans at their heathen worship.

Was the Music of the Psalms and Hymns, as used by the early Christians, original with them?

Undoubtedly some of the psalms and hymns were taken from the Hebrew temple-service, while some were of Greek origin.

In what manner was the Music conducted in their assemblies?

Every person present was *required* to join in chanting the different parts of the liturgy, *i. e.* the hymns and psalms. The peculiar versification of the psalms gave rise to the Antiphonal, or *alternate* chant—sung by priests and people; but the singing of the early Christians was mostly *in unison.*

Was the Antiphonal Chant original with the early Christians?

Antiphonal Chant.

This form of chant was used at the services of the Greek temple; imitated by the Oriental Christians; and from them it found its way into the Occident.

Were the early Christians devoted to Music, as a Religious Exercise?

Plinius, a historian at the beginning of the second century, says: "On certain days they will assemble before sunrise, and sing alternately

(antiphonal) the praise of their God." Another writer, speaking of their music, says: "After supper, their sacred songs began. Two choirs were chosen—one of men, and one of women—and from each of these a person of a majestic form, and well-skilled in music, was chosen to lead the band. They then chanted hymns in honor of God, composed in different measures and modulations; now singing together (unisonous), and now answering each other by turns."

Plinius.

A. D. 105

Did persons of all ages and both sexes participate in these Musical Exercises?

St. Eusebius, an early Christian divine of great religious learning, writes: "There was one common consent in chanting forth the praises of God. The performance of the service was exact and majestic; and there was a place appointed for those who sang psalms—*youths* and *virgins*, *old men* and *young*.

St. Eusebius.

A. D. 270-340.

With the rapid propagation of the new Religion, was the earlier Musical-form found to be satisfactory?

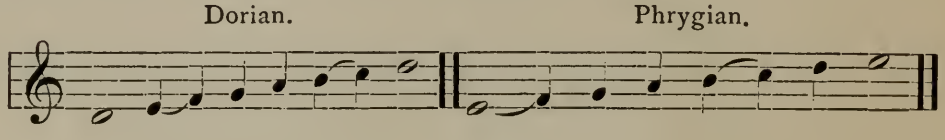
As the new Gospel spread, and the number of churches, or congregations increased; a *unity of form*, a *foundation* for the music of the hymns was found necessary—as also a fixed service.

Unity of form of Church-service necessary.

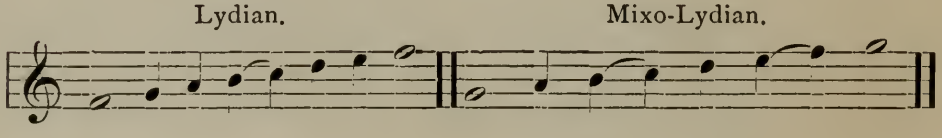
Who first adopted a System, or foundation, for the Music of the Churches?

St. Ambrose, Bishop of Milan, is accredited by history as having chosen and fixed four *diatonic scales*, as foundation, or *keys*, in which the music of the hymns was to be written. He also wrote the words and music for many hymns, and collected and arranged with some degree of rhythm many of those already in use.

St. Ambrose. A. D. 375,



First Scales.



What is the Peculiarity of Form in the Ambrosian Scale?

The peculiarity is in the arrangement of the Intervals. There being neither *sharps* nor *flats* used, the semi-tones occur at *irregular* intervals as compared with the modern form of the diatonic scale.

Has the orignal form of the Ambrosian Chant been retained in the Church service?

Owing to the serious persecutions of the early Christian churches, it has not been possible to retain their *original* form; and the melodies and chants of St. Ambrose have been changed, or lost, until little of their primitive purity remains.

To whom was it reserved to reform and regenerate the entire Music service of the Church?

The Reform in Church Music.

St. Gregory. A. D. 591.

Antiphonar.

ST. GREGORY, who was at the head of the Christian Church, from A. D. 591 to 604, reformed the entire service of the Church. He was a connoisseur in music; wrote and composed many hymns; and collecting together the best then existing, he arranged the liturgy for the Christian service according to the Church year; and had the whole written in a book called the *Antiphonar*, which he deposited upon the altar of St. Peter, fastened with a chain; intending it to serve as a foundation and unchangeable direction for all time.

What other reforms in Music did St. Gregory accomplish?

Gregorian Chant.

Notation.

Music-schools.

In addition to founding the system of chant known as the Gregorian —which has remained unaltered to this day—ST. GREGORY adopted a system of characters called the *numæ*—consisting of small crooks and strokes of various shapes and positions—which were placed over the words, to designate the *pitch* and *duration* of the sounds. He also established singing-schools in Rome, and watched unceasingly the instruction and progress of the pupils, which was necessarily slow; for, owing to the great number of characters used to indicate the sounds—more than two thousand—the acquirement of music was very difficult, as well as a life-study.

Was the Staff, or any approach to our modern System of Notation, upon lines, used at that time?

ST. GREGORY had no knowledge of the Staff, nor were any lines used; a word was written, and immediately over it a characteristic mark indicated the *pitch* and *duration* of the required sound.

At what period was the use of lines first introduced—forming the foundation for the modern Staff?

Origin of the Staff.

In the sixth century, one line was first used; afterward two lines came into use, and the places of the *numæ* were fixed with more certainty; but, at best, these irregular signs were productive of more error than science, and confusion rendered unavoidable.

Did the use of the Gregorian Chant extend to remote countries and localities?

Spread of the new Gospel and Music.

The Gregorian chant and system of Church-service found its way to other countries as rapidly as the new Religion took the place of heathen worship.

In what year did the new Religion, with its accompaniment of the Gregorian Service, first appears in Brittany, Gaul, France, and Germany?

Music in Brittany, Gaul, Germany, France.

A. D. 604.

A. D. 752.

The Gregorian, or Roman chant was first introduced into Great Britain by the monk, St. Augustine, in 509; and in the year 604, Roman singers first appeared in Brittany and Gaul,—and in the former country vocal music especially flourished. In 752, POPE STEVEN II, sent twelve singers to Pepin, of France; and the Apostle, ST. BONIFACE, in 750, founded singing schools at the convents and seats of Bishops in Germany, where the conversion of the heathen was being vigorously advanced.

Did the cause of Religion and Musical Progress continue at this period, where introduced, without hindrance?

The schools continued successful so long as these enthusiastic Apostles were at the head of them. At the death of their founders, they too often were not sustained, and the people would decline to their former barbarous state.

What people showed the greatest enthusiasm and aptitude in acquiring the Art of Music, at this time?

In Brittany, the Church music was gladly received, and vocal music made great progress. John Diaconus, the biographer of St. Gregory, says, that among all European nations, the Gauls and the Allemani were the least fitted to understand and execute the Gregorian chant, in its purity; caused, undoubtedly, by their rough, warlike mode of living, and climatic influences.

At what period did Church music make itself powerfully felt in France?

Under the reign of Charlemagne, Church music made great progress in France and the different countries controlled by him. Charlemagne was not only a zealous supporter of the Christian religion, but he was devoted to music. The singing of sacred music was taught in his high-schools. He visited Rome, to study in person the Gregorian liturgical manner of singing at its fountain-head; and had singing masters sent from that place at different times, and erected singing schools in the various cities of the empire.

Charlemagne.

A. D. 768 to 814.

Mention an instance of the devotion of the French Emperor to the tradition of the teaching of St. Gregory.

While in Rome, engaged in studying the Gregorian-chants with those singing masters who had received their instruction according to the *true tradition* of St. Gregory, disputes continually arose as to who should sing at the Emperor's service. The French pretended to sing better than the Italians; while the latter, on the contrary, regarded themselves as more learned in Ecclesiastical music, and accused the French of disfiguring and spoiling the true chant. The dispute, reaching serious proportions, was brought before Charlemagne for settlement—who asked the rival chanters which they thought the purest and best *water*—that which was drawn from the fountain-head, or that which, after being mixed with turbid and muddy rivulets, was found at a great distance from the orignal spring? Unanimously crying out, that "all water must be most pure at the *source*;" the Emperor said to his retainers: "Mount ye, then, up to the pure fountain of St. Gregory, whose chant ye have manifestly corrupted!"

What was the distinctive difference between the Music of the Greeks and the Gregorian System?

Greek music closely followed the *rhythm* of that rich language; and, "being especially vocal, it was everywhere governed by the *peculiarity of the syllables*, and, therefore, reduced to fixed limits. There existed a

great harmony between the poetical and musical compositions of the Greeks; that is, they never wedded to the text a music, which, however beautiful, distorted the words and syllables; rendering the meaning of the text obscure." In the Gregorian chant, notes of *equal value* accompanied the different syllables; and, although monotonous, was not devoid of all *rhythm*—as the *proper accent* of the words was always considered. St. Gregory adopted his system of chanting, as being more majestic, more solemn, more adapted to Christian worship.

What may be said of the relation existing between the Gregorian Chant and the Music of our time?

Gregorian Chant Basis of Modern Church Music.

The great *influence* and *importance* of the Gregorian chant in Music, regarded as the modern Christian art, cannot be too highly estimated. A freer, more independent tone-life revealed itself in the art of Song under the teaching of St. Gregory;—from the mere play of *sentiment* sprang an independent tone-language, enriched by the inspiring influence of Christianity.

Are we to understand that Church-music—as distinct from secular, or *popular* music—was first used by the early Christians?

Sacred music was introduced into public worship at an early period. The chant was used in Judea; and King David used a form of music in the worship of the sanctuary, not wholly unlike the Ecclesiastical-chant of the primitive Christians.

What, then, is the Basis of all true Catholic Church-music?

The Gregorian chant is the *basis* upon which the older compositions for the Catholic Church were founded; and it will remain in the future the foundation for all true Catholic Church-music.

Having noticed in what manner the crude, barbarous, musical ideas of the Ancients, together with the more enlightened system of the Greeks, gave birth to the Modern System of Music; what most important periods must be noted in connection with the gradual development of the Art?

Birth and Development of Modern Musical System.

This development may be traced to *three* principal periods: first, the creation of the Gamut, or Scale, and of modern Notation; secondly, the invention of Harmony; and thirdly, the determining of the *value* of notes, and the rules of Counterpoint.

At what period did the Musical Scale take the form that it now retains?

Guido.

1022.

In the commencement of the eleventh century, in the year 1022, Guido Aretina, a Benedictine monk, born in Arezzo, in Tuscany, invented the system of Musical-scale, or *gamut*, which, in an improved form, is used at the present time.

In what did the Improvement of Guido consist?

The Greek system, as well as that of St. Gregory, consisted in placing over the word or syllable to be sung, the Greek or Roman letter, indicating the desired Sound. Between the death of St. Gregory and the time of Guido, attempts had been made unsuccessfully to indicate a

Scale, by placing the letters at *different degrees* of relative *elevation*, analogous to the elevation or depression of the voice. Formerly, one and two *lines* had been used, but the frequent repetition of the letter made *reading* very difficult and complicated. Guido's improvement consisted in adapting the use of *five lines* as now forming the modern Staff, and instead of repeating the letters upon the lines, he placed the letter at the commencement of the line,—and whenever it occurred afterwards, put a *dot* in its place,—and finally made the use of the staff complete by placing *dots* in the *intervals between the lines*, thus forming a succession of degrees, or intervals; by means of which, the distance between the notes was not so great, and was much easier to read at sight.

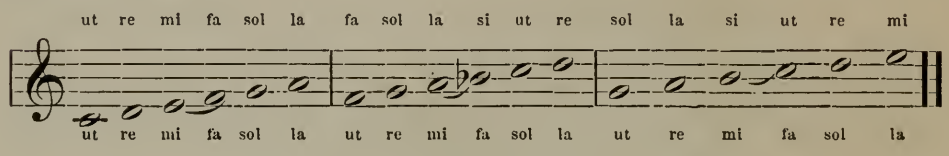
Guido's System.

What was Guido's Improvement in Notation?

He adopted the six syllables, *ut, re, mi, fa, sol, la*, which were suggested to him by the words of the Hymn to St. John—composed by Paul, a deacon of the Church of Aguilia, in 770. Before using these six syllables, he converted the old Greek system of Tetrachord into Hexachords (a series of notes consisting of *four tones* and *one semi-tone*); by supposing the lowest line of the staff to represent *ut;* the first space, *re;* and so on; but, finding that the human voice extended to a greater compass, he supposed a second Hexachord to commence at *fa*, and rise by degrees through *sol, fa, si flat, ut* to *re;* and a third to commence at *sol*, and run through *la, si natural, ut* and *re*, to *mi;* thus (in modern notation):

Guido's Notation

Example of Hexachords.



Hymn to St John.



How were these Scales, or Hexachords, distinguished?

That which begins with *ut*, or C, is the *natural* hexachord; that which begins with *fa*, or F, is the *soft* hexachord; and that which begins with *sol*, or G, is the *harsh* hexachord.

What term is applied to this Art of Sounding the Notes, together with the corresponding syllables or Gamut?

Solmization.

Solmization, or *solfaing*; which is an exercise most important—in that it not only unites in the mind of the student the relation between the intervals of the staff and the different syllables, but it facilitates the recollection of the several sounds.

What is understood by the term Scale, or Gamut, as invented, or arranged, by Guido?

Meaning of Term Scale.

GUIDO'S scale consisted of a succession of six sounds,—to which LE MAIRE, a French Musician of the seventeenth century, added *si*,—completing the scale of seven degrees, as used at the present day; or, as it is properly called, the *universal system*—having been adopted by all European nations. The word Scale signifies the enumeration of all the diatonic sounds of the present system of music; it also means a Series of Sounds, rising or falling from any given *fundamental*, or pitch of tone, through regular, intermediate degrees.

What is the Design, or use of the Scale?

Design of the Scale.

The design of the scale is to indicate how a voice may rise and fall in degrees less than any harmonic interval; thereby moving from one extreme of any interval to the other, in the most agreeable succession of sounds.

The Character and Form of the Scale having been recognized, what was the next important period in Musical Progress?

Invention of Harmony.

The invention of a System of Harmony, or the "Art of the combination of Sounds."

At what period was the earliest mention of Harmony, as understood at the present day?

Isidore. 570–636.

The earliest mention of Harmony is to be found in a treatise by ISIDORE, Archbishop of Seville—a contemporary of ST. GREGORY.

Hucbald. 840–930.

HUCBALD, a Flemish monk, writes of a species of Harmony in use at his time (end of ninth, and beginning of tenth century) and called "*Organum*," or "*Diaphony*." The intervals composing the different parts of which this harmonious music was composed, were called "*Symphonies*." The system employed by HUCBALD allowed only a succession of perfect consonants—as did also the old Greek system—which are the *Fourth*, the *Fifth*, and the *Octave*. While consecutive fourths, fifths, and octaves are not tolerated at the present day, the system of counterpoint used by HUCBALD may have rendered perfectly allowable such a use of these intervals; especially as the different parts were sung, and the effect different than if played upon tempered instruments.

Among what Nations was found, at an early day, a well-developed System of harmonious Music, or Part-singing?

Part Songs.

Harmonious, or part-singing, undoubtedly originated among the Northern nations. The Russians and Britons always sang in harmony. The Saxons and Danes, from time immemorial, used part-songs, called "Threemens," or "Fremans," Songs.

At what time was Harmony introduced into the Gregorian Chant, by the singing of harmonious "parts" to the Melodies?

At the commencement of the twelfth century, the Missionaries of St. Gregory—carrying the Gospel among Teutonic nations—found them singing in Harmony; and this Harmony they adopted as a part of their music, terming it "*Discantus*."

Of what did the Discantus consist?

Discantus.

The Discantus consisted of two or more parts; a given melody—generally a Gregorian-chant, called *Tenor* (*i. e.* to hold)—formed the foundation; and, accompanying it, *one*, *two*, or *three* parts were invented, or improvised.

What was the difference between the *Organum* of Hucbald, and the *Discantus*?

In the Organum, the "parts" were sung to notes of the *same value* or duration; while in the Discantus, notes of *different values* were introduced.

What branch of Musical Science sprang from the Discantus, or Part-music?

Counterpoint.

Counterpoint—meaning literally the placing of *point against point*, or note for note—which is the "Art of combination and modulation of Sounds."

Now that the Scale, and a system of Harmony, or *harmonious parts* in Music had been discovered; what was the next great step in positive musical progress?

Rhythm.

Mensural Music.

The discovery of the art of Rhythm, of Time in music; or, as it was first called *mensural* or measured music.

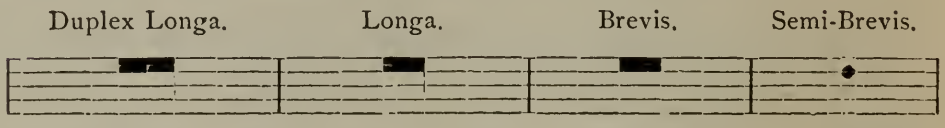
Who first wrote upon, and perfected the system of Measured Music?

Franco of Cologne.

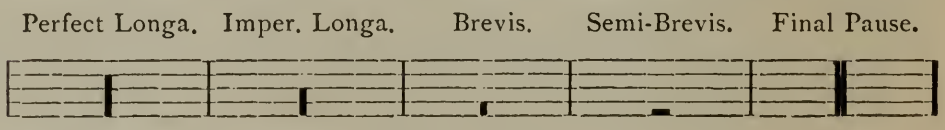
A. D. 1066.

Franco, a monk of Cologne, was the first who reduced to a system rules respecting Rhythm, or the *measuring* of music. He introduced notes of *four different values* with the corresponding rests.

Notes.



Rests.



What kinds of Time, or Measure, were used by Franco?

He introduced two kinds of Time—*perfect* and *imperfect*. Triple-time, he calls *perfect* (*three* being the emblem of the Holy Trinity), and Common-time was *imperfect*.

Was the Measure, or Division of the Time, indicated by Bars, as now?

Bar.

The Bar, as indicating the "measures" was not in use. The singers counted according to the value of the notes—a *longa* and a *brevis* representing *three beats*, and a *longa* representing *two*.

Was the system of Mensural Music invented by Franco, accepted by Musicians and Theorists of his time?

Mensural music was gradually accepted by Church-singers and Theorists. It was acknowledged to be an improvement upon the *cantus planus* of St. Gregory, and soon found its way over Europe, and was cultivated with great success in England.

At what time were Schools for Musical Instruction established in England?

Music Schools in England.

A. D. 825.

A. D. 871.

At the commencement of the ninth century, St. Austin established a School of Ecclesiastical Music, at Canterbury; and, at the latter end of the same century, Alfred the Great—himself an excellent musician—founded a professorship in Music at Oxford.

Of how long continuance was the System of Church-music—as invented by St. Gregory and improved by Guido, Franco, and others?

The improved Gregorian music remained in use, in connection with the offices of Religion, until the dawn of the Reformation; when its leaders, differing materially in their opinion of the manner in which the Art of Music was to be rendered most effective to their objective ends, a complete change was felt in the music of the Church.

Who was the prime mover in the great work of Reformation?

Luther.

1483.

Love for Music.

Luther, who, though bold and uncompromising as a Reformer, in his attack upon the Romish Church, had been taught Music, and cultivated a taste for Harmony from his childhood, and had formed a high opinion of its *influence for good* upon the human heart. Instead of abolishing the good in music from his new form of worship, he made it his business and highest aim to encourage its cultivation, as an eminently Christian Art; and for that purpose adopted a religious service in German, to the ancient and grand music of the Roman Mass; and introduced a variety of Hymns and Psalms into the Church—of some of the best of which, he is said to be the author.

Adopted a Service from the Roman Mass.

*What part did Calvin take in moulding the Service of Praise in the Reformed Churches?

John Calvin.

1509.

To John Calvin the Church owes a debt of gratitude for the introduction of metrical Psalmody into the Reformed Churches of his native France, from whence its electric influence was felt in every country where the Reformation had gained a foothold. Even in Lutheran and musical Germany itself, the metres and melodies of his Psalter were accorded a large circulation. Calvin's extreme zeal for the complete reformation of the Church from the error and superstition of Rome, has given cause for caricature and denunciation, though such condemnation

*As great injustice seems to have been done Calvin by all writers upon the History of Music during the Reformation—such injustice having arisen from ignorance of his history—we are only too glad to be the humble means of allaying the misunderstanding; and by quotations from a most able article, by Rev. Alex. F. Mitchell, of England, on "Calvin and Psalmody," in the *Catholic Presbyterian*, for March, 1879, prove the firm and elevated position occupied by John Calvin, as a promoter of sacred Musical Art.

has originated from ignorance of his history. Though not a poet and learned musician, as was his contemporary, Luther, he strove to have "Music from the heart" made a powerful factor in the winning of souls to God; and it may have been a fault that he was over anxious that the Services of Praise should be strictly confined to those songs of Zion, which the inspired volume had provided.

What may be said of the part borne by Music in the form of Christian Song and sacred Melody, in the great religious revival of the sixteenth century?

Lutner s Songs.

The strongest proof of the importance of Christian song as a means of revival is found in the complaints of the Romanists against the sweet songs of Luther, when they said that "the whole country was *singing itself* into the Lutheran doctrine." One of Luther's contemporaries, speaking of one of his hymns, says: "Who doubts but that many hundred Christians have been brought to the true faith through the singing of Luther's hymns, whose sweet and noble words have taken hold upon their hearts, and won them over to the truth." The poetry of the Reformation, wedded to music worthy of it, was treasured in the hearts and homes of the faithful from the mountains of Switzerland to the shores of the Baltic, and from the banks of the Rhine to those of the Vistula and Danube. In addition to the German sacred songs, a number of hymns, translated from the older poets of Bohemia, were greatly prized in the land of Luther.

What was the character of the Church music at the time of Luther and Calvin?

The Church songs in use among the Germans and Bohemians were the old Hymns and Sequences. The Psalms, so dear to Chrysostom, Ambrose, Augustine, and other Church fathers, and which, in the early ages, formed the true liturgy and hymn-book of the people, were not yet recalled by the new Church to their old place of honor in the service of the sanctuary. To the Reformers remained the duty of solving the question of a Service of Praise, and the possible revival of the love of the early Christian Church for the Psalms of David.

Did the Reformation—with the labors of Luther, Calvin, and others—do away with the old Latin, or Gregorian Service?

Henry VIII.

1521.

Edward VI.
Mary.
Elizabeth.
1547.

In England, as in Germany, the object of the Reformers being to purify Religion from whatever was corrupt, retaining all that was good; Choral-music was preserved—particularly in the Cathedrals and collegiate Churches. Henry VIII—a *connoisseur* and devotee to music—in connection with his Minister, Cardinal Wolsey, preserved the choral service in its most perfect and solemn forms; and schools for music, connected with all the Cathedrals, were sustained. In the succeeding reigns, Edward VI, Mary, and Elizabeth were all practical musicians; and not only cherished a fondness for the Art, but effected considerable improvements in this part of Divine service.

What at this time occurred to hinder the Progress of Music in England?

Abolishment of Papacy in England.

1558.

1644.

The abolishment of Papacy, by Elizabeth, with all the usages of the Romish Church; and the establishment of the Church of England. For nearly a century from this time, continual changes in the Government, civil wars—and the consequent disregard of the arts and higher forms of education—allowed the taste for, and the cultivation of Music to be greatly neglected. Music was indeed banished from the Churches, and in a great degree also from private families. By an ordinance made in 1644, organs in Churches and Chapels were taken down; and an infuriated populace showed their impious zeal in the demolishment of these instruments, as well as in destroying whatever had been used in the service of God.

At what time did the Art of Music, in England, receive the impulse of a new life?

Charles II

1660.

At the succession, and during the reign of Charles II, the Clergy were returned to the station and property of the Church, of which they had been despoiled. Musicians were brought from Rome, and every exertion used successfully to lift Music, as an Art, to a higher plane.

CHAPTER IV.

The Songs of the Troubadours. Folk-songs. The Old Italian, English, Flemish and German Schools. The Madrigal. Catholic Church Music. The Mass. Canon. Motet.

In the History of the development of European, or Occidental Music—as distinguished from that of the Oriental—what Music, in connection with the Gregorian chant, formed the foundation upon which all forms of Musical Art rest?

Folk-song.

The Folk-song, or song of the people. Being an outgrowth from the life of the people, the product of innate musical instinct; it simply required the cultivation and improvement of time to render the simple seed prolific in artistic fruit.

What may be said of the characteristics of the Folk-songs?

National character is so truthfully reflected in the Folk-song, that it not only betrays its *origin*, but also enables us to judge, through its distinguishing features, of the *relationship* existing between different races of men.

To what is the attractiveness of the Folk-song to be attributed?

The never-failing attraction of the Folk-song consists in the *purely human feeling*, the freshness, originality, and truthfulness with which every natural movement of the soul is expressed. Although the earliest authors of the Folk-song are—with few exceptions—unknown; it is safe to say that they were *of the people;* and unaware of the laws of art, described with free originality that which lived and moved in the soul of the people. Be their authors poet, or peasant, we find in them presentiments of a lofty, noble ideal; and such an exquisite sense of real poetic beauty breaking through the rind of natural growth, as assures to the best of these songs an imperishable existence.

What constitutes the *difference* between the Gregorian, Ecclesiastical music and the Folk-song?

Gregorian chant and Folk-song compared.

The Gregorian chant has always represented the highest art-form of its time; and besides its peculiar *tonalities*,—the Ecclesiastical-keys—was developed and enriched by the invention of Harmony, which gave it a distinctive, solemn character. The Folk-song puts its whole signification into *melody*, limited only by the sentiment of the poetry which gives it meaning; while in construction it is much simpler than the Gregorian chant.

Have any of the Folk-songs, or *popular songs*, of the ancient Greeks, Romans or Hebrews, been preserved?

There is no doubt but that the Greeks, Romans and Hebrews possessed many *folk-songs*, yet none of them have been handed down to the present time—unless it may be the national music of some of the Celtic races, such as the Scotch, Irish, or Welsh, whose *folk-songs* bear unmistakable evidence of very ancient origin. Undoubtedly some of these songs found their way into the Christian Church, as history records the use of Folk-songs, alternately, and in connection with the more serious Gregorian chant. The political and social state of European nations was much disturbed during the fifth and sixth centuries, by the migration of the German races—the Goths, Franks and Alemanni—and during which time the cultivation of music and poetry was almost entirely neglected; indeed, secular music had, as yet, no foundation. It was not until a new civilization had succeeded to anarchy and disorder, that Song and her sister art, Poetry, were cultivated to adorn the homes of the people.

Folk-songs of Celtic Races derived from Ancients.

Among well-known Scotch Melodies, or *Folk-songs*, name those that can be traced to the old Greek *modes*?

Among the Scotch *folk-songs* are a number that, judging from their peculiar form and characteristics, must have existed long before the introduction of the Christian Religion. In the Dorian mode is the air of "My boy Tammie;" in the Phrygian, "Roy's Wife of Aldivallach;" in the Lydian, "Reel of Tulloch;" and in the mixo-Lydian we find "Scotts wha hae wi' Wallace bled;" although modern misdirected zeal, by using *sharps* and *flats*, with a view of improvement (?), has ruined their former beauty.

Scotch Folk-songs traceable to the Greeks.

Have the Folk-songs popular in the middle ages among the Italians, French and Spanish been preserved?

Old chronicles have preserved the *words* of many of these songs, but the melodies, in many instances are lost. The melodies that have been retained are those which the composers of the times used as *themes* in their "masses" and "motets."

What *name* was given to the composers of either the words, music, or both, of the Folk-song?

They were called *Bards*, and the reputation, influence and power of this order of men was very great. In time of war, their power in arousing the courage and fury of armies is universally recorded. The term Bard denotes any professed poet, musician, or minstrel, of ancient times; whose office it was to sing in pathetic strains any public calamity, or celebrate in Song the mighty deeds of heroes.

Bard.

Office of the Bard.

What other class of Folk-song exerted great influence throughout Europe during the middle ages?

The songs of the Troubadours, the Minstrels, and the Minne singers

Songs of the Troubadours.

Where did the love of lyric Song and Poetry first manifest itself?

Twelfth Century.

In Provence, in the South of France, where the effect of Greek and Roman culture had never been wholly destroyed, where the arts of peace had long flourished, the music and poetry of the Troubadours sprang forth the natural outgrowth of that epoch of stirring life—the luxuriant flower of lyric song, which could only find appropriate soil in the highest circles of cultivated society.

Was the profession of Singers, or Bard, considered an honorable one?

The profession of Singers had been considered an honorable one since the time of the Gallic bards; but in the twelfth century it was considered of more consequence that a young knight should know how to compose, sing and play, than that he should read and write correctly. The instruments of the period were the harp, lute, viola, or citara (the ancient Irish rota or crowth).

What was the *object* and *end* of the profession of the Troubadours?

Profession of the Troubadours.

The art of the Troubadours was entitled the *gaie science*, and to the idea of gayety a noble meaning was attached. Gayety, or joy, was a state of mind regarded as corresponding with that of religious grace. The end of their profession was the service of religion, honor, and woman, in deed and in song. One of their mottoes was "Love and religion protect all the virtues;" and another, "My soul to God, my life for the king, my heart for my lady, my honor for myself.'

Was the Troubadour always able to invent and compose his own Songs?

Violars.

Musar.

The Troubadour most esteemed, was he who could compose and accompany his own songs; but those who were unable to do so were accompanied by a salaried minstrel, called *Jongleurs*, or *Violars*. If the Troubadour was not gifted with a fine voice, he employed a singer *cantador*, or *musar*, to perform the songs which he could create, but could not sing.

What may be said of the influence of the Troubadours in developing the Art of Music?

Influence of the Troubadours in developing Art of Music.

The Troubadours undoubtedly adopted new ideas in melody which they found in the East among the Moors, and until then unknown in Europe; and which new forms they introduced into their own songs on their return from the Crusades. They gave to melody the *stamp* of *individuality*, and introduced changes of rhythm, original and symmetrical.

What may be said of the *character* of the Songs of the Troubadours?

Character of their Music

The science of Harmony being in that day undeveloped, and the rules of Composition highly complicated; some of their songs are cold and solemn, somewhat resembling the Gregorian-chant in form and style; while in others are found most graceful melodies, full of variety and individuality.

Mention some of the most celebrated of the Troubadours and Musicians of their times?

Troubadours.

The most celebrated of the Troubadours were Adam de la Hale; Gaucem Faidit; Thibaut—King of Navarre; Raoul de Coucy; while numbers of lesser note among the priests and singers, lent the influence of their sentimental song to refine and harmonize the barbarous customs of the period.

Was the Music of this period confined to the songs of the Troubadours, and Ecclesiastical chant?

Southern Europe having been overrun by the hordes of Barbarians, Goths, and Vandals of the North, and the final dismemberment of the Western Empire accomplished; Music was reduced to the plain Ecclesiastical chant, and the songs of the Barbarians, to which may be added the songs of the nations whom they had conquered. The two distinct *forms* of the music of that period may be styled the *severe*—the plain chant and the counterpoints composed upon it; and the *ideal*—consisting of the songs of the Troubadours, priests and singers.

By what names are the "songs of the people," or Folk-songs of different countries, known?

National Folk-songs.

In France, it is the *chanson*; in Germany, the *lied*; in England, the *song* and the *glee*; in Italy, the *frottole*, the *villotte*, the *canzonet*. Composers from the earliest times have been employed in writing for amateurs and secular use, part-songs and melodies; the English, Scotch, and Italians, however, being most noted for their beautiful folk-songs. Through the exertions of modern musicians, Folk-songs of the Swedes, Poles, and Hungarians, have been introduced to the world, and proven to be quaintly original and very beautiful.

The Roman Empire having been annihilated, and its power for good in nourishing the Arts destroyed; what nations vied with each other as by a common impulse, to infuse new life into the Art and Science of Music?

Fifteenth Century.

The Germans, Netherlanders (Dutch), Italians, and English.

From what country did the light of the new Intellectual and Artistic life, first proceed?

The Church, the Protector of Art-life.

Italy.

To the Church, as the protector of Art, must be given the credit of nourishing the tender germs of returning Art-life; and from Italy, the new light soon spread over the other European countries. In Rome, Naples, Milan, Bologna, Pisa, Padua, and other cities, universities and high-schools were founded, to which, from all countries flocked thousands of students to listen to the teachings of great masters.

In the subsequent growth of Musical Art, as developed in Italy, the Netherlands, Germany, and England, what was the position occupied by the Folk-song?

The Gregorian-chant and the Folk-song were the seeds of the subsequent growth of Musical Art. The Church nourished and guarded its own tender plant—the Gregorian-chant—and as civilization increased,

toward the sixteenth century, the living plant became strong of limb and capable of producing wonderful fruit. The Folk-song, long abandoned to itself, and transplanted, as chance might direct, to different climates, and influenced by the social and religious evolutions of various peoples, overtook, so to speak, about the commencement of the seventeenth century, its more favored companion, the Gregorian-chant, and, as the growth of music increased, supplanted it altogether. With the growth and perfection of the musical-drama, and of instrumental music, the tonality which governed the folk-song gradually became the pivot upon which all modern musical art-forms were henceforth to turn.

Why did Musical Art first gain strength in Italy?

Italy was under the immediate care of the Church; and free from the Roman yoke, with wealth, the reward of industry and commerce at her command, it is but reasonable that Literature, Art, and Science, should have found a convenient and fruitful field. Italy fostered the Arts, while the Goths, Franks, Alemanni, and Saxons were as yet but receiving the first influence of Christianity.

Were the Professors in the music schools of Italy confined to her own native born?

Curious as it may seem, foreign musicians, *Ultramontanes*, stood at the head of her schools of music, chapels and church-choirs.

From what nation did Italy receive the artists whose gifts made her schools so famous?

Italy receives her artistic talent from the Netherlands.

From the Netherlands—the *Low Countries*. The skill of the Flemish in music and painting is unrivalled. The musicians of Belgium delight and instruct the world, while Belgian pencils have "caused the canvas to glow with colors never before seen."

Did the Netherlands alone contribute to the perfection of Art, and to that branch called "Counterpoint."

The Netherlands the first to produce works of high order.

French, Italian, German and English composers contributed equally to the perfection of Art of Counterpoint, but the merit of first producing works of a high standard belongs to the Netherlanders.

Into how many *epochs* may the School of Music of the Netherlands be divided?

School of the Netherlands divided into Four Epochs.

It may be divided in *four* different epochs, each one distinguished by that composer who, through his works and influence as a teacher, was foremost among his contemporaries; *i. e.*, the epoch of Dufay, that of Okeghem, that of Josquin des Près, and of Willaert.

For what is the memory of Dufay noted in Musical History?

Dufay.

1370–1432.

William Dufay, a tenor singer in the Sistine Chapel in Rome, in the beginning of the fourteenth century, was the composer of the oldest Masses written in contrapuntal style. His works abound in flowing, graceful melodies and correct harmonies, and are remarkable monuments of the compositions of those early days.

What form of Composition was made the chief study of the composers of the school of Dufay?

Canon. Fugue.

The Canon and Fugue, as affording the greatest freedom and facility for progress in the Art of Counterpoint.

What is understood by Counterpoint, or the study of that Art?

Counterpoint.

Counterpoint means the invention and adding to a given part, or melody, of one, two or more parts, or melodies—according to rules of harmonic progression. The original melody, or part, to which the additions are made, is the foundation, or as it was called in the time of the composers mentioned, *cantus firmus;* and which was either a Gregorian chant, or a Folk-song (popular melody). To study Counterpoint is to study the science of composition. With the ancient composers of Church music, Counterpoint meant *polyphony*, or the union of many parts, or voices.

Polyphony.

What is a Canon?

Canon.

A musical composition in contrapuntal form, in two or more parts, and in which the *parts*, commencing one after another, *imitate each other strictly*, note for note; each succeeding part being governed entirely by the construction of the preceding one.

What is a Fugue?

Fugue.

The word Fugue, from the Latin *fuga*—a flight—signifies a composition, either vocal or instrumental, in which one part leads with a theme, or *subject*, which, (after being answered in the *fifth* and *eighth* by the other parts), is interspersed through the movement, and distributed between all the parts at the pleasure of the composer.

Who was the principal composer and teacher of the Flemish school after Dufay?

Ockenheim. 1420–1513.

JOHN OKEGHEM (Ockenheim), the *patriarch* of *music*, the inventor of the Canon, and of artificial Counterpoint in general. As a teacher, Okeghem's influence was greater than as a composer, and from all parts of Europe pupils come to profit by his teachings. The most distinguished pupil was Josquin des Près, who leads the succeeding musical epoch.

From what source did Dufay, Okeghem, and their contemporaries receive their first impulse to the cultivation of musical art.

Flemish school born of the French.

From the French, who were the masters of the first Flemish composers. France, under the misrule of frivolous Kings, wasted her strength in wars and dissipations, to the neglect of Art, and her former pupils became in turn her Art-masters.

What is the distinctive difference between the school of Dufay, and that of Okeghem and his contemporaries?

The old writers, up to the time of Dufay, used as *cantus firmus*, or a *groundwork* in their masses, some Gregorian chant, or a Folk-song; to

which were added, in plain style, *other parts*, two or more. Okeghem, although himself using the system of his predecessors, brought the Canon to very high state of perfection, enriching it by his profound knowledge of Counterpoint, adding brilliant and varied modifications or artificialities, and first used an original melody, or theme, as *subject* of his Canon.

Who was the greatest musician of the third epoch of the Flemish school?

Josquin des Pres.
1445–1521.

Josquin des Pres, of Condé, in Hainault, the first great genius who marks an era in our musical art; and the first who created works which still possess artistic merit. Having finished his studies with Okeghem, Josquin went to Rome, and under the pontificate of Sixtus IV, from 1471 to 1484, was a singer in the Pope's chapel. In 1498, he returned to France, and was retained at the court of Louis XII. As a composer, even while living, his works were preferred above all others, and Andrea Adami has spoken of him, as "the brightest luminary in the heaven of music, from whom all composers who succeeded him had to learn." Luther was very fond of Josquin's music, and after hearing one of his motets performed, exclaimed, "Josquin is a master of the notes; they had to do as *he* pleased, while other composers must do as *they* (the notes), please." Josquin was very industrious, but not until after years of careful study and inspection, would he allow his works to go before the public. His motets and psalms are the admiration of *connoisseurs*, and in distinction from his predecessors, who sought only for *form* in the construction of contrapuntal-phrases. Josquin deserted former systems, and sought, with all the abilities of his art, to give to the words the full signification of their meaning. Josquin des Près stands preëminently above those composers who preceded him; above those who followed him; and his motets as master-works will be regarded through all time as real gems among sacred compositions.

What is a Motet?

Motet.

The term Motet is from the Italian, and was the name formerly given to certain elaborate vocal compositions, consisting of several parts, and the subjects which were generally sacred.

What discovery, at this time, marks an era of the greatest influence and importance to the development of the Musical Art?

Invention of Printing Music.
1502.
Ottavio Petrucci.

The invention by Ottavio Petrucci, of the means of printing music by the use of movable metal type. Through this most important invention of printing musical works, their cost was much lessened, and the music-loving public was enabled to possess the recognized works of the best composers.

Who was the leading musician of the fourth epoch of the Flemish school?

Willaert.
1490–1562.

Adrian Willaert, of Bruges, a pupil of Josquin des Près. He first studied law, but abandoned it for music. Had won a reputation as a

composer at the early age of twenty-six. In 1527 occupied the position of *mæstro* in the Church of St. Marc, in Venice, and wielded a great influence both as teacher and composer. He was the founder of the Venetian school of Music from which sprang so many distinguished artists. Willaert is the inventor of the Madrigal, and introduced the forms of antiphonal singing in *double-chorus*.

What other great genius in the school of the Flemish has been recognized as inferior to none of his contemporaries; and even claimed as the greatest of all his nation?

Orlandus Lassus. 1520–1593.

ORLANDUS LASSUS, of Mons, in Hainault, is now recognized as the greatest of the Flemish school, and inferior to none other European musician. Lassus combined in himself the genius of the German, Italian, Belgian and English; and could not be claimed as belonging exclusively to either school. His mind was very fertile and productive, and it is estimated that his works reach the immense number of *two thousand*. At his death Sacred Musical Art in the Low Countries vanished, and appeared in Italy in a new and brighter light.

What may be said of the old English school of Musical Art?

English school.

From the earliest times, Music, both vocal and instrumental, was pursued with great talent and application in England, and although the French and Flemish musicians became masters of the situation, the English made great progress in the art.

Upon what is founded the claim that to the English is due the honor of inventing Counterpoint?

Dunstable. 1420.

JOHN DUNSTABLE, or, as called St. Dunstan, had the reputation for a long time of inventing Counterpoint, but while works of his on that subject are lost, writings of a much earlier date prove that the art was known long before his time; however, in the gradual development of both Harmony and Counterpoint, England had an equal share with European nations.

Mention some of the more noted of the early English musicians and composers.

English Composers. 14th and 15th Centuries.

Among the more noted of early English composers and musicians are Robert Fairfax, John Digon, Christopher Tye, Robert White, Thomas Tallis, and his noted pupils, William Bird, Orlando Gibbons, and many others; each and all of whom contributed in no small degree to the progress of the art in England as well as in Europe.

What is now known of the works of Fairfax, Tallis, Bird, and others?

Fairfax. 1474. Tallis. 1511–1585.

ROBERT FAIRFAX was a musician of celebrity at the end of the fourteenth and beginning of the fifteenth centuries. Quite an amount of his manuscript is in the possession of the British museum, containing a collection of very ancient English Folk-songs. THOMAS TALLIS one of

the greatest musicians and most able contrapuntists, (not only of England, but of all Europe,) was organist of the Royal chapel during the reign of Queens Mary and Elizabeth. Tallis harmonized the melody of the Cathedral service, as adjusted to English words, and composed many hymns and sacred melodies; but his *great work* consists of a song in *forty parts*, in which each part, independent of the others, forms a *fugue movement*, the whole conception forming a phenomenal specimen of polyphonic writing. WILLIAM BIRD was a worthy and talented pupil of Tallis, and during his early art-life was connected with the chapel of Edward VI. In the British museum are many manuscripts of Bird, consisting of songs, mostly sacred, Ecclesiastical compositions, the several parts of the Romish ritual, organ voluntaries, chants, anthems, responses, almost innumerable.

Bird.

1547–1623.

What was the favorite form of Composition among the English composers of this period—sixteenth and seventeenth centuries?

16th and 17th Centuries.

The Madrigal was the favorite *form* of English compositions.

Give a description of the Madrigal.

Madrigal is a word derived from the Latin *mandra*, a flock of sheep, or a herd of cattle; and implies a pastoral song, a little amorous poem. Instead of selecting as a *theme*, some secular melody, or even a Gregorian chant, the composer of the Madrigal originated his theme and thus enjoyed a broader field for variety of form and contrapuntal treatment, and for expressing in adequate music the meaning of the poem. Great variety in rhythm, poetical expression, characteristic melodies, and original striking harmonies, were the necessary qualities of the Madrigal.

Madrigal.

In how many parts was the Madrigal usually written?

Madrigal usually written in five parts.

It was generally set for two, three, four, six, or even more *parts*, but writing in five parts was most in favor and use.

Name the noted writers of the Madrigal.

Willaert, Cyprian de Rore, Verdelot, Arcadelt, Palestrina, Orlandus Lassus, and LUCA MARENZIO the most celebrated composer of this class of music; of whose songs, an able writer says: "there are no Madrigals in existence, that for freshness of melody, ingenuity of form and richness of coloring, can equal those of Marenzio."

Marenzio. 1510.

At what period was the Madrigal first introduced into England?

The Madrigal was first introduced from Italy, in 1583, and especially flourished through the creations of such composers as Dowland, Farmer, Weelkes, and many others, whose works are admired for their melodious beauty, and harmonic and contrapuntal treatment. The English form of the Madrigal differs from the Italian, in that it is usually founded upon, or imitative, of some one of those wonderfully beautiful Folk-songs, for which the British Islands are noted.

1583.

English Madrigal differs from Italian.

Of what forms of musical composition may the Madrigal be considered as the forerunner?

Of the Motet, Opera, and the Oratorio.

What was the position occupied by Germany among the promoters of Musical Art?

German School of Music.

In Germany, from its earliest state, the progress of musical development was pursued steadfastly and consistently, and in the fourteenth century her musicians were widely known, and unsurpassed by those of any other nation.

Mention some of the noted German composers of this time.

Fink, 1480.

Isaac, 1440.

Among those who were masters of all the then known science of Music, may be mentioned, HENRY FINK, HENRY ISAAC—whose Masses, Motets and Part-songs, are among the finest works of his time—ARNOLD VON BRUCK, and LUDWIG SENFLE.

What progress were the Italians making in the Art of Music at this time?

The Italians had as teachers in their schools, the most noted composers and musicians from the Flemish school, and were gradually making themselves masters of the art of Counterpoint.

Who were the more noted musicians of the early Italian school?

Festa.

1501–1545.

CONSTANZO FESTA is considered as the first Italian composer who became a thorough master of Counterpoint. He was a pupil of the school of the Netherlanders, and his writings were made the object of close study by Palestrina and other of his followers, who considered him a model composer of the noble style of Church music. GIOVANNI PIERLUIGI, otherwise called Palestrina from the name of his birth-place, like the other great musicians of his time, studied in the Flemish school; but through the fertility of his own genius, may be said to have reformed true Church music. By idealizing, in the sense of the Catholic Church, its mystic religious life, by ennobling, enriching and purifying its inward contents, he perfected the organism of his art. Among other great masters who gave the Italians such a prestige in the Art of Music, are MARENZIO, GABRIELE, MONTEVERDE, CARISSIMI, and ALESANDRO SCARLATTI.

Palestrina.

1524–1594.

Carissimi, 1640.

Scarlatti. 1659.

In the present chapter we have used frequently the terms Counterpoint and Harmony, explain the difference in the meaning of the two words.

Harmony as related to Counterpoint.

Harmony is the agreeable result of the union of several sounds; it is the science which treats of the combination of sounds, and the progression of chords according to certain laws. Counterpoint is a term expressing the operation of writing Music according to certain laws in two, three, four, or any desired number of parts.

At what period may it be said that Catholic Church music attained its true place in Ecclesiastical art?

Palestrina and the Gregorian chant.

Under the teachings of PALESTRINI, Catholic Church music found its greatest and purest revelation. With the advent of Palestrina, and the school which he founded, Ecclesiastical Art may be said to have reached its culminating point.

Upon what form of composition did Palestrina found his style, or system?

No master studied the Gregorian chant more deeply than did Palestrina; no one knew better how to use it with artistic success; and upon that grand and noble art-form Palestrina founded his school of Ecclesiastical music.

What new Art-form was struggling for life at this period, and gradually developing in growth and power?

Birth of the Opera, or Musical-drama.

The Musical drama, *drama per musica*, or Opera, as it was afterward called was at this time the center of attraction for the talent and genius of some of the most able musicians of the century; and owing to the fact of its increasing popularity, as also affording a more abundant remuneration for the labors of the composers, Church music began to be neglected, save by those inspired souls who felt themselves particularly chosen to advance sacred art.

What was the position chosen by Palestrina at this time, and in relation to the innovations as encouraged by ambitious writers?

Palestrina true to the tradition of Gregorian Chant.

PALESTRINA remained true to the traditions of the systems of the Ecclesiastical modes. He was a stranger to the nervous strivings of some of his contemporaries for new and striking means with which to enrich their works; he strove only for the music of the Church in its purest meaning, and in a greater degree than almost any other composer he realized those sympathetic and heavenly-pure effects which lent adequate musical expression to that liturgy so dear to the Catholic Christian.

Were any of the Art desires of Palestrina realized before his death?

Palestrina saves Contrapuntal Music to the Church.

PALESTRINA had the good fortune to see his merit recognized, and as proof of his power over art-life in his day, mention of an event in his musical life may not be out of place. At the council of Trent, in 1562, among other reforms, the question of Church music was agitated. The Reverend fathers were much incensed at this time regarding the *profane melodies* and the contrapuntal artificialities which composers introduced into their masses, motets and other compositions. Pope Pius IV, before taking sweeping measures of reform, appointed a committee of cardinals and singers to examine the subject and name the necessary means of improvement. The committee became convinced that works which were intended for the edification of the Church service were rendered meaningless by being overloaded with contrapuntal artificialities to that extent that the words could neither be heard nor understood, and contrapuntal, or figurated music, was about to be banished from the Catholic Church for all time. Palestrina, already noted for his genius and devotion to the Church, was requested to produce a mass which could be accepted as in every way fitted to the Church service. He wrote three, one of which, the celebrated "*Missa Papæ Marcelli*," in *six parts*, received the admiration of the committee, who decided to retain this form in the Church, and Palestrina was ever afterward recognized as the *Savior of Church Music*.

What was the effect of the gradual unfoldment and successful cultivation of the Musical-drama, Opera, Oratorio, and Cantata, upon Catholic Church music?

Effect of the Musical Drama on the music of the Church.

The gradual and successful development of the Musical-drama had a marked effect upon the growth of Music in the Church. The old Ecclesiastical-keys were gradually transformed into the more modern system of tonality, and eventually the whole character of musical composition was changed—although for more than a century, the successors of Palestrina and Orlandus Lassus adhered to the art-principles of their masters.

Did the composers of Church music devote any of their attention to the cultivation of the Musical drama?

Most of the composers, both Italian and German—up to the beginning of the eighteenth century—were successful in the Musical-drama, as well as in the music of the Church, and up to that time, they had maintained a visible line of demarcation between the two distinct types of composition.

At what period did the effect of the Musical-drama upon the music of the Church become more discernable?

Beginning of the eighteenth century.

At the commencement of the eighteenth century, the form of the *drama per musica*, or Opera, was distinctly felt in the mass, motet, hymn, psalm, and other Church music, and the old traditions of a *strict church style* was banished from the mind of the composer.

What was the cause of this revolution in Church music, which at all times has been considered as widely distinct from Secular music?

Cause of decline in Church Music.

The cravings of *dilettanti*, the insatiable desire on the part of gifted vocalists and instrumental soloists to display their virtuosity during the service of the *mass* to the delight and expressed admiration of the congregations, led the principal composers to adopt their work to this vain desire for display, and, as a consequence, the grandly plain music of the former system was displaced by operatic *forms* and selections.

Into how many different Schools was the music of Italy divided?

Schools of Italian music.

There were *four* distinct Schools—that of Rome, the Venetian, Neapolitan, and the Bolognese.

Which of these Schools remained the most loyal to the traditions of the style of Palestrina and his contemporaries, in regard to the music of the Church as distinct from the Musical-drama?

Roman school.

The Roman school, with its disciples; among whom were ALLEGRI, AGOSTINI, and CARRISIMI, remained the most true to the traditions of Palestrina.

What work of the former composer is at the present day recognized as of peculiar merit and beauty?

Allegri.

Rome, 1604.

GREGORIO ALLEGRI, a singer and composer in the Pope's chapel at Rome, in 1629, composed a *Miserere*, which, for more than an hundred

His Miserere, its form and effect.

and fifty years, was performed on Wednesday and Friday, during Passion-week, in the papal chapel. This *Miserere* is in appearance of a simple form, consisting of two alternate choruses, one in *four parts*, and the other in *five parts*—the two choruses being brought to simultaneous concord at the last verse of the hymn. The effect produced by the composition is in a great measure due to a peculiar traditional manner of rendering with regard to the expression, and frequent changes of light and shade, enhanced by the mystery of the rites belonging to this most solemn service. The Pope and Conclave are all prostrate upon the ground; the candles of the chapel and the torches of the balustrade are extinguished one by one; when in darkness, the two choirs unite in the last verse—the *maestro de capella* beating the time slower, and slower—the singers diminish, or rather extinguish the harmony to a perfect point—when words fall far short of expressing the overpoweringly solemn, melting effect of these dying tones, telling in mystic cadence of the Passion of Christ.

What other composers of the Roman school are distinguished for their compositions for the Church?

Bernabei, 1650.

Bai, 1718.

Benevoli, 1675.

Among others are BENEVOLI and BERNABEI; both distinguished for their effective and ingeniously constructed compositions for three and four choruses; as also BAI, among whose church compositions a *miserere* is very highly esteemed and is sung alternately with that of Allegri, in the Pope's chapel.

What is understood by a *Miserere*?

A *Miserere* is a hymn of supplication, so called because the word *Miserere*—have mercy—is the first in the Latin transcript of that hymn.

What is the Mass, as performed in the Roman Catholic Church?

The Mass.

The Mass is the musical-service of the Romish Church. The Mass usually consists of five principal movements, or parts. First, KYRIE, from the Greek, signifying—Lord, and is the *invocation* in the service of the Mass; secondly, the GLORIA; third, the CREDO, from the Latin—I believe, etc; fourth, the SANCTUS; and fifth, and last, the AGNUS DEI—a prayer generally sung before the communion, and, according to a regulation of Pope Sergius II., in 688, at the close of the Mass. All of the great composers of the Mass, as Mozart, Haydn, Beethoven, Hummel, Cherubini, and others, have employed all the depth and tenderness of melody and richest harmony in this portion of the Mass.

Mention the more illustrious representatives of the Venetian school?

Venetian school

Lotti. 1667–1740.

The Venetian school counted among its great names, such masters as GIOVANNI GABRIELI, CROCE, MONTEVERDE, CAVALLI, and ANTONIO LOTTI. The latter was a pupil of Legrenzi, and like other celebrated composers of this epoch, was equally busy in writing for the Operatic-stage, as well as for the Church. Lotti was a most learned contrapuntist,

Legrenzi, 1625.

Caldara, 1678–1763.

and his Madrigals are considered among the best in this style of music. Another pupil of Legrenzi's was ANTONIO CALDARA, who wrote many estimable sacred compositions.

Who was the greatest Musician of the Neapolitan school?

Neapolitan school.

Scarlatti. 1650–1725.

Durante. 1684–1755.

ALLESANDRO SCARLATTI was an earnest disciple of, and unflinching adherent to the Art-principles of his great Roman and Venetian predecessors, and from the time of his engagement as Chapel-master to the King of Naples, by his influence and compositions, imparted new life to the music of the Church, and a new epoch commenced for the Neapolitan School of Music. Scarlatti's pupil and successor, FRANCISCO DURANTE, contributed in many ways to make the Neapolitan school of wide-spread influence in developing the germs which should bear the fruit of modern musical art. He was a composer and contrapuntist of great and original resources, but it must be said, that as a *teacher* he achieved the greatest success. From his school, went forth such musicians as Traetta, Vinci, Terradeglias, Jomelli, Piccinni, Sachini, Paisiello—once the pride of Italy, and the admiration of all musical Europe. Durante's talents as a composer were devoted exclusively to the service of the Church.

Leo. 1694–1746.

LEONARDO LEO, one of the stars of the Neapolitan school, was a contemporary of Durante, and considered as unexcelled by any in his compositions for the Church, consisting of Masses, Motets, and a *Miserere* of rare beauty.

What can be said of Pergolese as a composer?

Pergolese. 1710–1736.

GIOVANNI BATTISTA PERGOLESE was one of the greatest composers of this epoch, but poverty and lack of friends conspired to deprive him of his just reward until after his death at the early age of twenty-six, when all Italy was eager to hear and possess his music. His Stabat Mater for two female voices, with accompaniment of string quartet, his opera of "Olympiade;" his celebrated Cantata, "Orfeo ed Erudice"—composed during his last sickness; and his "Salve Regina," are all works of rare beauty and excellence.

Porpora. 1687–1767.

NICOLA PORPORA was one of the great musicians of this epoch, and owed his reputation to his success as a teacher of singing. Farinelli, Mingotti, Caffarelli, and many other celebrated singers being among his pupils. His Cantatas are very highly esteemed.

Name the celebrated masters of the Bolognese school?

Bolognese school.

Perti. 1656–1744.

Padre G. Martini. 1706–1784.

1655.

1681.

PERTI, ALDARANDINI, PASSARINI, PASQUALE, and the celebrated historian and composer, the PADRE MARTINI. This latter musician studied in the school at Bologna under Perti, and afterward became a professor in the same school. Noted as a teacher, and a composer of immensely difficult works for the voice and organ, his greatest reputation is that of an author. His two most noted works being an "Essay on Counterpoint," and a "History of Music." Other noted composers for the Church, were STREFFANI, EMANUELE D' ASTORGA, both noted for their composition of a "Stabat Mater" of exceeding beauty.

What was done in France for Church music during the epoch we are now treating?

France.

Louis XIV. 1643

Rameau. 1683–1784.

Lully, J. B. 1634–1687.

In France the form of Church music was based upon the Gregorian chant, but under the reign of Louis XIV., the old form of service was changed, and the Gregorian chant banished from the choir to make room for Operatic music, with its composers, singers and instruments. HENRY DUMONT, the King's chapel-master, being devoted to the Gregorian chant, resigned his position, rather than consent to what he considered sacrilege and a profanation of the Church service. LULLY and RAMEAU were also composers of Church music, though their great reputations are due to their compositions for the Operatic stage, Overtures, Symphonies, and Lully for his improvement in Orchestral music.

What great change took place in the Music of the Church during the eighteenth century?

During the eighteenth century a complete transformation took place in Catholic Church music. The Gregorian chant was displaced by the *operatic aria* in the composition of the "Mass," "Motet," or Psalm; the composer consulting the means necessary to give brilliancy and life to his music, in order to gain the respect of the singer as well as to allow an exhibition of virtuosity. By means of this radical change of the original forms of the Mass, the relations which had existed between the intonations of the officiating priest and the responses of the choir were entirely done away with. The modern musical construction of the Mass and other parts of the Church service has received all the brilliant charm that newer and richer resources have been able to impart at the hands of great masters to enrich the magnificent pomp of the Catholic service. But the contrast is very striking, and not always advantageous, between the noble, but simple Gregorian chant as used in the sixteenth and seventeenth centuries, and the Mass of the present day, even when interpreted by such masters as Haydn, Mozart, Cherubini, Hummel, and others.

What School of music must be mentioned in connection with the Neapolitan, and the German school of Haydn and Mozart?

Austrian school.

Fux. 1660–1750.

In Vienna there developed a form of Church Music modelled in a great measure after the Neapolitan—Italian composers having been greatly admired at the Austrian capitol. The imperial chapel-master FUX was himself a disciple of the Italian masters, and by his influence as court musician, composer, and theorist, did much for music with his countrymen. His text-book "Gradus ad Parnassum" was the inevitable guide for every student.

What may be said of the Masses of Mozart?

Mozart. 1755–92.

The Masses of this artist may be regarded as the successful products of a wonderful musical genius. Written, with the exception of two—the "Requiem" and the "Ave Verum"—between his thirteenth and twenty-eighth year, they show the gradual improvement of the musical mind during its preparatory Art studies. His "Ave Verum" and the "Requiem,"

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the latter left unfinished upon his death-bed, are the all sufficient proof of an inspired pen, and of the grander works that might have been had not death struck down the artist in the spring time of his usefulness.

Haydn. 1732–1810. FRANCIS JOSEPH HAYDN, next to Mozart, is the most popular of all composers of sacred music. Haydn's character was deeply religious, and it is everywhere revealed in his treatment of the Mass, though not in the traditional grave and austere style of the old Roman school. In his Masses there is a style of heavenly calmness, deeply suggestive of the grand presence of the Deity; his different numbers overflow with sweetest melody and joyfulness. The Church music of both Haydn and Mozart is the model for all composers of sacred works, and their Masses hold the place of honor in the Catholic churches. 1737–1808. MICHAEL HAYDN, a brother of Joseph Haydn, and musical director at Salzburg, was a worthy member of the Austrian school. His compositions, though of a more simple, austere style than his brother, are distinguished for their rare contrapuntal learning in the management of the themes.

Mention some noted composers of the Viennese school?

Viennese School. G. ALBRECHTSBERGER, known as the author of valuable works on Composition and Counterpoint. A. SALIERI, an Italian by birth, made his home in Vienna, and was chapel-master at the imperial court. J. N. HUMMEL, the celebrated pianist. S. NEUKOMM, a pupil of Haydn; and the ABBE STADLER, the friend and admirer of Mozart.

What can be said of BEETHOVEN as a composer of Church music?

Beethoven. 1770–1827. The religious element in BEETHOVEN'S character is not that which seeks for illustration in sacred rites; but rather that of the emotional and ethical motives which were presented to the composer by the text. His exalted ideal of artistic propriety is a religion in itself, and lies at the foundation of all his works. Beethoven's two Masses, one in C and the other in D, were composed independent of liturgical forms; and aside from the tradition of church form, the words serve as a fitting canvas for the purely artistic development of his own ideas. Indeed, like that grand work of BACH, the Mass in B minor, Beethoven's masses are

Schubert. 1797–1828 of too ample dimensions for practical church use. FRANZ SCHUBERT, one of the greatest of this epoch, composed many church works, all of which are worthy of the pen of this remarkable song-writer. A Mass in E flat is especially noticeable for its harmonic treatment and exquisite melodies.

Who among the modern composers in the Italian school are noted for their compositions for the Church?

Cherubini. 1760-1842. The greatest of all modern Italian composers was CHERUBINI, who, though by birth an Italian, can be classed more properly as belonging

to the French school. A devoted admirer and student of the works of Palestrina, he strove to elevate the taste of his contemporaries to the style of the old Italian school; but the frivolous operatic style had complete control of most of his countrymen and rivals, and Church music accordingly sank into a state of degradation. Cherubini's masses, motets, or requiems, considered in the modern sense, and subject to all the requirements of modern art, are worthy to compare with the best productions of any composer. ROSSINI has given to the church some brilliant, melodious, truly artistic works, the best of which are his "Stabat Mater" and the "Messe Solennelle." MERCADANTE, DONIZETTI and ROSSI, of the same school of modern art, carried into their church compositions too much of the operatic style; consequently their masses lack that expression of prayer and humble devotion so essential to the pure music of the Church.

Modern Italian Church music.

Rossini, 1792.

What may be said of modern Church music in France?

The talented French composer is, in every sense of the word, an Opera composer. His whole desire and aim is to be successful on the operatic stage, and, as a consequence, the interests of pure art are very little advanced; and pure Church music, which can only be of a proper elevated character when the essential elements of true art combine to perfect it, is left to decline. The old school gave their best years and all their talent to this labor of love for the Church. The priests were educated in Music, and often stood at the head of the Church choir; but not so in our day, when, as a whole, they are totally ignorant of one of the most essential ornaments of the Church service. ALEXANDRE ETIENNE CHORON, one of the greatest of modern French musicians, did his utmost to raise the standard of Church music to a position worthy of its high office. He founded "L'Ecole de Musique Religieuse," and educated some fine singers in sacred music, publishing at the same time the best works of the old Italian masters, and had them sung by his classes for the first time in Paris. LAMBILOTTE, ALLEGRI, FETIS, CLEMENT, and NIEDERMEYER, have contributed much to reëstablish a pure liturgical musical service, by means of composition, and valuable theoretical works treating of the Gregorian Chant.

French Church Music.

Choron. 1772–1828.

What is the condition of Catholic Church music in this, the latter part of the nineteenth century?

Catholic Church music, an art-form once so grand, noble and inspiring; once the expression of the deepest religious feeling and emotion; once an attraction to draw around the altar of prayer and praise none but pure thoughts and heavenly aspirations; has declined and deteriorated as an art-form, until the rendering of pure Music, in the sense and meaning of the old inspired masters may well be considered as one of the lost arts.

Decline in the Art.

What is the only remedy for this decline in Art, and the radical means for imparting new life into the Church music of all denominations?

Remedy.

The introduction into every theological seminary of a course of instruction in the "Rudiments of Music," and the compulsory education to a certain degree of proficiency, of every student in the art of Singing and Composition. Every seminary and theological school should have a professorship of Sacred Musical Art, and frequent lectures on the history of Church music. Every Church, of whatever denomination, should have under its control a singing-school for the express purpose of training the children's voices to the forms of the pure chant, the works *a capella* of the old masters. The possession of true proficiency in Art is gained only through careful and persevering study, and requires an ideal direction of the mental faculties.

CHAPTER V.

Protestant Church Music. The Oratorio. Cantata. The Passion Plays.

Into how many distinct species may Church music be divided?

Church music admits of four distinct species: the style *a capella*, the *accompanied* style, the *concertante* style, and the *Oratorio*.

Which of these four styles belongs most decidedly to the Church?

Species of Church Music.

The style *a capella*—which is a form of composition, generally written on the tones of the plain Chant, in common-time, and for voices, *without* an *accompaniment*. This species may be subdivided into four distinct kinds: the plain Chant, the *faux bourdon*, the plain Chant with *counterpoint*, and the Ecclesiastical *fugue*.

Describe briefly the four different species of Church music?

Plain Chant.

The form of the plain Chant is the same as of old—having undergone no change since the time of St. Gregory; a simple melody, in *notes of equal value*, set to some Latin hymn.

Faux Bourdon.

The *faux bourdon* is the most simple in form of all part-composition, and consists simply of a counterpoint of *note against note*. Its origin may be traced to a period more remote than any of the recognized European schools, and it retains its primitive form to the present day.

Contrapuntal Chant.

The Contrapuntal-chant consists in forming on the plain Chant—which is preserved unaltered in *one* of the *parts*—various *other parts*, and displaying in them all the ingenuity of *contrapuntal* writing. Its origin is blended with the history of Composition itself; and it was brought to great perfection by the masters of the Flemish school, though they have been since excelled by the Italians.

Fugue.

The Fugue consists in the moving of the plain Chant through the different *parts*. In this style of composition, the meaning of the words is entirely overlooked, and the music tends to display the powers of the composer, as well as of the singers. The Fugue style had reached the summit of impiety and musical farce at the time of Pope Marcellus II; when Palestrina lifted the Mass again to its rightful position of noble, harmonious, majestic, religious expression.

What is understood by the Accompanied style ?

That style of music in which an accompaniment to the voices is played upon the organ.

What is the style Concertante, or Concerted style ?

The style in which the voices are accompanied by a number of instruments of all kinds.

What is an Oratorio ?

An Oratorio is a species of Musical-drama—consisting of airs, recitatives, duets, trios, and choruses. The name, *Oratorio*, is derived from the Italian verb *orare*—to pray ; and this form of composition was taken originally from those sacred dialogues and songs, *Laudi Spirituali*, which were sung by the priests in the *oratory*, or place of prayer.

Oratorio.

What is the distinctive difference between the Oratorio and the Sacred Drama ?

The Sacred-drama is intended for the theater, and the Oratorio is intended only for the Church.

By whom, and in what manner, did the Oratorio have its origin ?

The invention of the Oratorio is commonly ascribed to St. Philip of Neri, who founded at Rome, in 1540, the Congregation of the Oratory. This pious Ecclesiastic, wishing to distract the attention of his parishioners from the theatre—the mania for which often kept them from their religious duties—formed the idea of having Sacred Interludes written by a poet, set to the music of able composers, and performed by the most celebrated singers. The experiment succeeded ; crowds were attracted to the concerts, which took the name of Oratorios—from the Church of the Oratory, where they were performed.

St. Philip. 1515.

Origin of the Oratorio. 1585.

Before proceeding further in the study of the different styles of Sacred Music, what may be said of the progress of Protestant Music, since the Reformation ?

To MARTIN LUTHER, as the most zealous of the Reformers, and at the same time the champion of musical progress and development, the Protestant world owes much that it possesses of the good and pure in music. Luther was passionately fond of, and a *connoisseur* in music. He says : " I wish to see all arts, and more especially music, in the service of Him who gave and created them." As a means of *education*, he attached great importance to its influence, and says : " It is beneficial to keep youth in continual practice in this art, for it renders people intellectual ; therefore, it is necessary to introduce the practice of music in the schools—and a school-master must know how to *sing* ; otherwise I do not respect him."

Luther. 1483.

The first Protestant Church having been established, what did Luther and his associates do for music ?

The Protestant Church once established, Luther's greatest aim was to adorn it with a fitting service of sacred song. With the assistance of

Walter and Rumpf. 1520.

JOHN WALTER and CONRAD RUMPF—both musicians in the chapel of Frederick the Wise, Elector of Saxony—he selected some of the finest Latin hymns and German songs, as already used in the Catholic Church; and at Wittenburg, in 1524, John Walter published the first Protestant hymn or choral-book.

What other German composer took an active part in elevating the Music of the Church?

Senfle. 1538.

LUDWIG SENFLE, born in Zurich, and a pupil of Isaac's, was a composer and contrapuntist of great resources and learning. LUTHER was intimate with him, and preferred his music to all others; although SENFLE was a Catholic, and employed at a Catholic court. LUTHER said that his music "always refreshed, consoled, and strengthened" him.

What was the condition of the Reformed Church in Switzerland when Calvin was called to take charge of it?

Calvin in Geneva. 1519.

The Bishop and his officials of the Romish Church had been driven from the scene, and the *mass*, *matins*, and other Latin services had been abolished in Geneva as in other parts of Switzerland. The use of instrumental music, and of song itself, was not allowed, as savoring too strongly of the hated Romish service, and to use CALVIN'S own words—"there was preaching, but that was all." There was no service of sacred song, and not indeed until sometime afterward was music in the form of song introduced into Switzerland. ZUINGLIUS, the Reformer in charge of the Church at Zurich, first introduced a service of sacred song in the French language, Almost immediately after Calvin's establishment in Geneva, in concert with FAREL, he asked for the restoration of the service of sacred song in these words—"the Psalms would stir us up to raise our hearts to God, and move us to fervour in invoking Him, and exalting the glory of His name."

Zuinglius.

Farel.

In what manner was it proposed by Calvin that the sacred songs should be introduced into the service of the Sanctuary?

Children taught first to sing the Sacred songs.

It was suggested by CALVIN that a beginning be made with the children, and that, having been instructed beforehand in some sober Ecclesiastical tune, they should be required to sing in a loud and distinct voice, while the people listened with all attention, and followed mentally what was sung vocally, until, by little and little they were trained to the new service.

What was the real difficulty experienced by Calvin in introducing the singing of the Psalms in the new Church in Switzerland?

Difficulties encountered.

The chief difficulty lay, not in the finding of the tunes, or in teaching them to the people, but in the obtaining of a rhythmical version of the Psalms in the French language. The situation of CALVIN was identical with that of LUTHER, they both needed poets—skilled writers to translate with the proper rhythm and metre the Psalms into French and German. In this LUTHER was more successful than CALVIN, but the latter was partially successful before his banishment from Geneva in 1538.

In what year was the first printed edition of the Reformed Psalter?

A little volume containing eighteen Psalms and three Songs, in all, twenty-one pieces, each of which had its melody attached to the first verse, was published in Strassbourg, in 1539. The authors of the poetical version of the Psalms were undoubtedly CALVIN and CLEMENT MARÔT who was the greatest French poet of that age, and an earnest and warm friend of CALVIN.

First edition of the Psalter. 1539.

Mention the great work done for the music of the Reformed Church by Clement Marot?

In 1542, MARÔT was expelled from France on account of his preference for the new religion, and come to Geneva. His emotion was very intense when he heard for the first time his own verses sung to the music of numerous voices under the vaulted roof of the Church of St. Pierre. At the request of CALVIN, he revised the Psalms he had previously translated, and composed a number of new ones—and after devoting his talents to the cause of the new religion and sacred songs, he died in Savoy, in 1544.

Marot. 1495–1544.

After Marot's death, what poet was induced to continue in the good work?

CALVIN, still intent on making the Book of Psalms the great *Book of Praise* in the Reformed Church, secured the coöperation of THEODORE DE BEZE, and in 1561, the task was completed and an edition printed in Geneva in that year. The translations of BEZE are not deemed equal to those of MARÔT, but still possess great merit, and were long popular among the Huguenots of France.

De Beze. 1518–1605.

Did the Reformed Psalter meet with favor outside of the immediate followers of Calvin?

There were according to M. BOVET—*Histoire du Psautier, Bibliographie*—upward of one hundred editions printed during the sixteenth century, and the popularity of its metres and melodies was such, that Psalters modeled on the French were published in Flemish, Dutch, Latin, Italian; and in the seventeenth century, in Spanish, Hungarian, Bohemian, Danish, and Hebrew. In Germany it was even preferred to the liturgy of LUTHER.

Popularity of Calvin's Psalter

What was done in England for the new Service of Song?

English metrical Psalter is indebted to the French for some of its best metres and tunes, though it cannot be said to be modeled upon the latter. There was published in 1549, an edition containing forty-four Psalms, almost all of which were versified in stanzas of four lines, the metre being 8–6, as if intended to be sung to the old Chants. The English exiles at Geneva were as much enchanted by the singing they heard there as CALVIN was when he heard the sacred songs in the German service; and in 1556, they published a new Psalter, resembling the French, and enriched by several new metres. The Psalter in its complete English form was first published in London, in 1562; and in its Scottish form was published in Edinburgh, in 1564–5.

Sacred Song in England.

From whence were obtained the melodies to which the German and French Psalms were sung?

Calvin adopts the old Church Chants and the Chorale.

At first they were sung to *folk-songs*, similar to the sacred songs with German words that were so common in Germany long before the Reformation, and which were sung alternately with the Latin psalms and hymns in the Catholic Churches. But CALVIN, "unmusical," as he is accused of being, gradually saw the superiority of the German form of *Chorale* music and the old Church Chants. FRANC, GONDIMEL, and BOURGEOIS, were the musicians who wrote, adapted, and arranged, the tunes which from 1542 were sung in the Churches. To BOURGEOIS, termed the veritable "Pallissy of Music," belongs the credit probably of most that is original, beautiful and melodious of the tunes of the Psalter. His variation and reärrangement of the old German airs became as popular among the Germans as among the French.

Franc.

Gondimel.

Bourgeois.

What system of Sacred song was encouraged by the labors of Luther and Calvin?

Congregational Singing.

The form of Congregational-singing, and which form was long and successfully cultivated throughout Europe, also in England and Scotland.

What curiously absurd practice made use of in some of the Scottish Churches, and from them copied by the English and American, tended to arrest the development of the original Reformed Music of the Church?

The practice of "reading the line" by the pastor, deacon, or clerk—after which the line so *read* was sung by the congregation—acted as a serious damper upon the growth of the music the great Reformers had labored so long to bring to a state of religious perfection.

Mention some other noted composers who adopted, arranged, and harmonized many Folk-songs and well-known melodies, for use in the Protestant Church?

Among the foremost of the early writers for the Protestant Church, are LEO HASSLER, of Nuremburg, a composer and contrapuntist of great knowledge; JOHN ECCARD, who is the author of many fresh and beautiful part-songs, as also a collection of fine sacred songs; and MICHEL PRŒTORIUS, celebrated as a composer and writer on musical subjects. Through his writings, PRŒTORIUS exercised a great influence over the development of musical art in Europe.

Hassler 1564.

Eccard. 1553.

Prœtorius. 1528–1584.

Were the music and sacred songs of the Reformers adopted into the permanent service of the Protestant Church?

The sacred songs of LUTHER, CALVIN, and the Huguenots have, in many instances, been adopted into the regular service of every denomination of the Protestant Church; and, in some instances, the English Church has accepted them.

What well-known Psalm of the present day can be traced to the time of the Reformation?

The "Old Hundredth" Psalm.

The "Old Hundredth" is one of the psalm-melodies which LUTHER selected from among the many beautiful folk-songs, popular at the time of the Reformation. The origin of this melody can not be traced,

though it probably originated, with many other beautiful melodies, at the time of the Troubadours, and may have been brought by them from the East. LUTHER simply took the melody and harmonized it for his religious use,

At how early a period in the history of the world are we assured that Music and Singing were made use of as contributing to Devotion?

Singing of Psalms sanctioned by our Lord.

From the time of MOSES, music has been constantly employed in religious services, as well as in civil festivals. Sacred music was in general use among the Hebrews until they ceased to be a nation; and the custom of the Jews, in *chanting psalms and hymns* was at once adopted and consecrated to the highest uses, by our Lord and his disciples.

How did the conducting of the Musical Services of the earlier Christian Churches differ from that after the Reformation?

Previous to the fourth century, the laity, or entire congregation, was wont to join in the singing; and being uneducated, their rendering of even their simple melodies was rude and inartificial. At the Council of Laodicea, in the fourth century, it was expressly ordained that none but the *canons*, or *singing-men* should presume to sing in the Church. Pope GREGORY I, adopted further reforms, by establishing singing-schools for the training of voices for sacred music, and which schools existed for three hundred years after his death. GREGORY first substituted for the singing of the canons, or priests, that of *chanters*, or trained choirs. But, with the Reformation, and the almost complete abolishment of all the rites of the Romish Church, the singing of psalms and hymns was made a feature of Divine service, in which the entire congregation was expected to join; the Reformers being well aware of the power of Psalmody, as well as the higher forms of Church music.

By what European nations was the Singing and Composition of Psalmody first encouraged and practiced?

Germany.

France.

Low Countries.

In Germany, it is highly probable that the practice of Psalmody had its origin; where, previous to its admission into public worship, it had for a long time been in general use among private families at their devotions. From Germany, the love for devotional songs spread to France and the Low Countries, and from there found its way into England.

What term was applied to the Sacred Melodies of the early Protestant Church-service, as distinguishing them from the Catholic Mass?

Chorals.

They were called *Chorals*, which term implies a plain and simple sacred melody.

At what period was the first Oratorio, as understood at the present day, produced?

First Oratorio.

In the year 1600, in Rome, EMILIO DEL CAVALIERE composed and produced in the Church of *La Vallicelli*, with decorations, scenes and chorus, the first Oratorio of which history possesses any record; in which the accompaniment to the voices was played upon a *harpsichord*, a *double lyre*, a *guitar* and *two flutes*—the orchestra consisting of *five* instruments.

Who among Italian composers were the first to contribute to the advancement of the Musical-drama and the Oratorio?

Of the composers who contributed to the advancement of the Sacred-drama and the Oratorio, GIACOMO CARISSIMI was the most prominent; and to him are we indebted for the perfection of the *recitative*, and the development of the sacred Cantata. Among his oratorios, are "Jeptha," "Belshazzar," "David and Jonathan." STRADELLA, SCARLATTI, CALDARA, COLONNA, were noted composers of Oratorios at this epoch.

Carissimi.

What composers brought the Oratorio to the state of perfection in which it is found at the present day?

Though the form and the title of the Oratorio are of Italian origin, the German Protestant composers, HANDEL and BACH, were destined to bring it to that high point of perfection in which we recognize, at the present day, this particular art-form.

Handel and Bach.

In what form or branch of the Art of Music have the greatest composers ever aspired to excel?

In Sacred, Religious, or Devotional Music.

Why is Music found to be so great an aid to Devotion; or why may the worship of the Almighty be said to be incomplete without it?

The contemplation of Music elevates our thoughts to a higher life, to a desire for all that is pure and good; it banishes the material and brings us nearer to the angels, to heaven, and to God. If our love for music is God-given, that same music we should offer in noble songs, when we would approach Him with prayer and thanksgiving.

Music as an Aid to Devotion.

Mention some Biblical proof of the power of Music over the evil natures of man?

SAUL was relieved from the evil spirit by the playing of DAVID upon the harp.—1 Sam. xvi. 23.

David and Saul.

Mention an instance of Music being used as a means of rejoicing and thanksgiving?

Upon the return of DAVID from the killing of the Philistine, "the women came out of the cities of Israel, singing and dancing, with tabrets, with joy, and with instruments of music."—1 Sam. xviii. 6, 7.

Quote from the Scriptures to prove the inspired command to render thanks and homage to the Almighty by means of music and song?

DAVID, the inspired Psalmist, in Psalm CL., says: "Praise Him with the sound of the trumpet; praise Him with the psaltery and harp. Praise Him with the timbrel and dance; praise Him with stringed instruments and organs. Let every thing that hath breath praise the Lord!"

Quote from the writings of more modern authors and musicians, to prove the Divine power and origin of Music?

LUTHER, the great Reformer and poet-musician, says: "Music is a beautiful and artistic gift of God," the praises of which he scarcely

Luther.

Prætorius. knew where to begin and where to end. MICHAEL PRÆTORIUS says:
Beethoven. "Music does not exist with evil;" and BEETHOVEN regarded music as the medium between the spiritual and the material. The pure-minded
Von Weber. VON WEBER says: "What love is to the heart, music is to the other arts and to man, for music is love itself." OKEN regarded music as an
Oken. expression of our longing to return to God, and says: "Music divides
Ambrose. heaven among the children of men;" and AMBROSE says that "music springs from religion, and leads back to religion."

In what sense may it be said that the Oratorio is the highest form of Musical-dramatic art?

The Oratorio the highest form of musical art. The Oratorio is the highest form of Musical-dramatic art, in the sense that it possesses, as *foundation* and *material*, the deepest and loftiest ideas of Christian, religious, moral life. Its heroes and heroines are the ideal instruments and messengers of Divinity.

What is the difference between the Oratorio and the Opera?

Oratorio differs from Opera. The Oratorio makes use of the same *musical forms* as the Opera—but being uncontrolled by the inevitable action of the opera-performer, and the visible, changing machinery, it can develop these forms more freely, and thus gain *deeper musical meaning*.

What writer has rendered immortal the Oratorio?

Handel. 1685. GEORGE FREDERICK HANDEL, whose extraordinary genius—after years of universal experience, perseverance and study—embodied in immortal tone-pictures the everlasting truths of man's loftiest aspirations.

Name the more important of the Oratorios of Handel?

Handel's Oratorios. The "Messiah," "Sampson," "Saul," "Jeptha," "Solomon," "Israel in Egypt," "Judas Maccabæus."

From what source did Handel obtain those great principles of Religion and Truth which he proclaimed to the world through his Oratorios?

In the Holy Scriptures he found those great principles of truth, religion and morality; there he found his immortal heroes—and there he also found those words of hope and consolation which he wedded to the most exquisite and tender strains.

Through what form of presentation, or expression, did Handel produce the greatest tone effects?

Choruses. Through the means of his incomparable, powerful, grand and lofty Choruses—for in the chorus, as the most important factor in the Oratorio, the composer concentrates all the rays of his sacred, dramatic expression and inspiration.

What other great writer has done so much to immortalize the Oratorio?

Haydn. 1732. JOSEPH HAYDN—the creator of the *string quartet* and the modern *symphony*—while on a visit to London, in 1791, heard for the first time

some of Handel's Oratorios performed; when, inspired by the sublimity of these grand works, he afterwards composed the Oratorios of the "Creation" and the "Seasons."

Mention the difference in the effect that may be experienced by the listening to the Oratorio-music of Handel and Haydn?

Handel and Haydn compared.

The sweetly-melodious, calmly-refreshing music of HAYDN may be compared to a "charming garden, blooming among green meadows and shadowing woods;" while the grander, more lofty music of HANDEL can be compared to the "imposing mountains, covered with noble forests of cedars and oaks."

In what particular did Haydn make lasting improvements in the form of the Oratorio?

HAYDN'S peculiar genius for creating effects by combinations of stringed instruments, enabled him to make the instrumental accompaniments of the Oratorio the agency of greater and richer effects.

What other great musicians have given Oratorios of merit to the world?

Mendelssohn, "St. Paul," and "Elijah."

BEETHOVEN, in 1800, wrote the "Mount of Olives"—his only effort in this form. SCHUBERT, SPOHR, LOEWE, SCHNEIDER, KLEIN, have each composed oratorios; but they were all surpassed in popularity by the works of MENDELSSOHN, whose grand Oratorios of "St. Paul" and "Elijah" were received with the greatest admiration, both in Germany and England.

Mention another composer, and grand work in Oratorio form?

Schuman.

ROBERT SCHUMAN, one of the most original writers since BEETHOVEN, has composed an Oratorio—though not of a strictly religious character. "Paradise and the Peri" is a work of wonderful beauty and originality; and, like all the productions of its author, is too little known and appreciated.

Have the composers of England, Italy, and France, contributed to this form of musical composition?

England.

The English composers—ARNOLD, GREEN, STANLEY, and others, have also written oratorios; but none have found more than temporary success. The Oratorio, in the accepted sense of the word, has never been successfully cultivated in France; all French composers of any note having almost exclusively devoted their efforts to the opera. Great Italian writers, like JOMELLI, PAISIELLO, ZINGARELLI, and CIMAROSA, cannot be distinguished in their Oratorios from their operatic-works—the former lacking the solemn, religious character, as inseparable from the Oratorio proper.

France.

Italy.

What is understood by the Cantata?

Cantata. 1640.

The Cantata, invented about the middle of the seventeenth century, is an elegant and passionate species of vocal composition, consisting of *airs and recitatives*, and ordinarily intended for a *single voice*; though

the modern Cantata resembles a little opera, comprising *duets*, *choruses*, *etc.* The word *Cantata* was used in the Church, as early as the year 1314, to express what is now understood by *Anthems*, and with which it is still synonomous in Germany—being confined to Lutheran Church music.

In connection with the growth of the Oratorio, as perfected by Handel and Bach, what other form of Sacred-drama must be considered?

The Passion-plays.

The Passion-oratorio—or, as they are better known—the Passion-plays.

What are the Passion-plays, or what is Passion-music?

Passion-music.

Passion-music is a form of composition that is intended to be used during the Passion-week, and was originally founded upon the last words of our Saviour. The Passion-play consists in the representing—during Passion-week—in an epic-dramatic form, the Passion of Christ; and, as a custom, dates back to the earlier period of the middle ages—being first introduced in the twelfth century.

By what other name were the earlier Sacred-dramas, or plays, called?

Miracle-plays.

They were called Mysteries, Moralities, or Miracle-plays, and consisted of a highly moral play, founded upon some Biblical subject or the lives of the Saints, and were represented for the purpose of interesting and instructing the people; whose minds were the most surely and effectually reached through the medium of the senses. The priests, in appropriate costumes, were the actors—women not being allowed to appear on the stage—representing, according to the subject of the play, God the Father, Christ, Mary, the angels, etc.

Were these Miracle-plays of frequent representation?

Plays—how conducted.

The Miracle, or Mystery-plays, became at an early day the favorite amusement of the congregations; and to such an extent were they patronized, that the Church proved not ample enough to accomodate the audience; and immense stages were erected on the streets and in market-places, where the plays lasted several days—the actors numbering several hundred.

How were the stages arranged for the accomodation of the plays?

The stages were generally divided into three stories: the upper one representing heaven, the middle one earth, and the lower one hell. Corporations were formed for producing these plays in a systematic form, and for a time they were productive of much good; but the control gradually passed out of the hands of the priests into that of the people, and the character of the plays, as *sacred representations*, lost its dignity and meaning.

What form of Sacred Music may these ancient Miracle plays be said to have created?

The Miracle-plays, developing into the more refined Passion-plays, were the material from which sprang the germ of the Oratorio and Opera, as understood at the present day.

How is the Passion-play performed at the present day?

Passion-play how performed.

In Oberammergau, in the southern part of Bavaria, the peasants perform and represent a Passion-play, in accordance with the old traditions, at intervals of ten years. A priest, or some person of unexceptionable moral character, is chosen, and trained with great care to assume the character of Jesus; others that of the disciples, Peter, the priest, and Pontius Pilate; while the Jews are represented by a chorus.

Has the Passion music ever been introduced into Protestant societies?

In the sixteenth century, some Protestant congregations introduced the custom of having the Passion performed in an entirely musical form—the music consisting of chants, recitatives and choruses.

Who was about the first great writer of Passion-music?

Schuetz. 1585–1672.

The oldest known Passion-music, by a Protestant composer, is to be found in Keuchenthal's Hymn-book, published in 1573. The most noted composer of this form of sacred music, among the earlier writers, was HENRY SCHUETZ—pupil of the celebrated Gabrieli of Venice. An earnest, conscientious artist; like a saint, he devoted the best fruits of his talents to the Church. His choruses were grandly effective, and the Passion Oratorios great and powerful creations,—pointing already to the more complete creations of those great masters, who, through immortal works won for Germany the supremacy in modern musical culture.

What writer of Passion-music followed Schuetz, and demonstrated an originality of form, and musical progress far beyond his predecessors?

Sebastiani. 1650.

JOHN SEBASTIANI introduced—instead of the old form of psalmody and chant—the Protestant Choral-melodies, set and harmonized for different parts in an artistic manner, and with an accompaniment of two *violins*, or *violas* and *bass*. The solos are given in the form of *recitative;* and the *turbae*, or people, appear in a four part chorus. In the sacred songs, or chorals, only the *highest part* was sung,—the other voices being executed by *violas* and a *bass*. At the *finale*—the last verse of the closing chorals—all the parts, instrumental and vocal, joined.

What writer of the Passion-oratorio can be mentioned as without an equal (unless in Handel) in the Art of Counterpoint, and of original melodious invention?

Bach. 1685.

JOHN SEBASTIAN BACH, the most complete master of Counterpoint. and the greatest organist that ever lived.

In what form of music did the great genius of Bach demonstrate its unrivalled excellence?

The artistic career of BACH culminates in the forms of Protestant Church-music; and of these, the Protestant sacred song, the *chorale*, received his most undivided attention.

What other great composer of Church-music does Bach resemble?

Bach and Palestrina.

BACH resembled PALESTRINA, whose genius labored equally for the excellence of the Gregorian chant; and the two great masters embodied in their works that spiritual life and expression which took root in the mystic creed of their relative Churches.

Whence did Bach obtain much of his inspiration in the composition of Music?

BACH was a devoted student of the Bible, and seems to have penetrated the spiritual depth of the Holy Writ, and thence obtained the *inspiration* that enabled him to transfigure its every meaning in tones.

What were the forms of composition most cultivated by Bach?

Bach's Works.

BACH excelled in every form of Church-music, as the *Cantata*, *Motet*, *Chorales*, *Voluntaries* and *Fugues* for the Organ, and the *Oratorio*—although in every form of musical composition, both vocal and instrumental, he wrote an infinite number of works.

What Oratorios of Bach are known at the present day?

Although BACH is said to have composed *five* Oratorios, but *two* of them are known at the present day, viz: "St. Matthew's Passion," and "St. John's Passion," or the "Passion of Christ," according to the Gospels of St. Matthew and St. John.

What is the formal arrangement of the "St. Matthew's Passion?"

BACH introduces the narrative of the Passion of Christ, delivered in the form of a *recitative*, by a *tenor* voice. The speech of Jesus, the parts of Peter, Pontius Pilate, and of the priest, are assigned to *bass* voices, while the Jews are represented by a chorus, the whole interspersed with the singing of suitable *chorales*.

To what form of Musical Composition have all the great composers delighted to devote the best energies of their Genius?

All the great composers have, as with a common impulse, and desire to acknowledge the Heaven-born origin of their Genius, devoted their highest ambition to the production of noble works of a sacred and religious character; and Genius never shines with as glorious an effulgence as when it is made the means of glorifying that Power whence proceeds all Genius—and of revealing the most sacred, the most ennobling and profound emotions which religion grants to mankind.

What form of composition is the *Motet*, to which we have referred among the works of the Masters?

Motet.

Motet is the name formerly given to certain elaborate vocal compositions consisting of several *parts*, and the subjects of which were sacred. The Latin psalms and hymns of the Romish Church are called *Motets*.

The progress of Protestant Church music, previously referred to, has been that in foreign countries and among foreign composers:—at what period was the earliest known attempt to render the Psalms into English verse for the purpose of being sung in public and private religious worship?

1538. During the reign of King Edward the Sixth, MILES COVERDALE, Bishop of Exeter, published a collection known as "Bishop Coverdale's version of certain Psalms." An English version of the Psalms of David was made (soon after that made in France), by THOMAS STERN-
1549. HOLD—one of the court of Henry the Eighth—and JOHN HOPKINS a schoolmaster, assisted by WILLIAM WHITTYNGHAM an English divine of considerable learning.

When was vocal Psalmody introduced into the Church of England?

The Ecclesiastical historian, STRYPE, states that "in the month of September, 1559, began the new morning prayer at St. Antholin's,
1559. London; the bell beginning to ring at five—when a psalm was sung after the Geneva fashion (LUTHER's form of worship), all the congregation—men, women and boys—singing together."

After the heroic work done for Protestant Church music by Luther and his co-workers and followers in the Reformation, what serious obstacle intervened to retard the healthy growth of Church music in England?

The separation from the Established Church—during the reigns of
1558 to 1660. Elizabeth, James, and Charles I.—of the sect called Puritans, who nearly destroyed the germs of the new growth in Church music—their fanaticism leading them to think music an unchristianlike recreation.

Did the Puritan element in the Church actually succeed in repressing the Chant and Choir-singing in Churches?

These malcontents in Church music succeeded in putting a stop for several years to the use of organs, choristers, or the chant—the only music allowed being a version of the Psalms of David, *intoned* in a
1660. monotonous voice, lacking all melody or instrumental accompaniment. In the grand rebellion, the organ of Magdalen College was taken down; but OLIVER CROMWELL, who was devoted to music, had it carefully conveyed to Hampton Court, where it remained until the Restoration, when it was restored to its original owners.

In what year was the Protestant Church music first introduced in America?

Landing of the Pilgrims. 1620. On Sunday, the ninth day of December, 1620, the Pilgrim Fathers first worshipped God with prayer and *singing of psalms*, near Plymouth, Mass., where the Mayflower had arrived on the previous day.

What kind of music did the Pilgrims bring with them to this country?

Their music. The Puritans, or Pilgrims, brought with them from the mother-country the style of music and singing prevalent there when they left; and the hymn-book they used was the "Ainsworth Collection of Psalms," which was published in Amsterdam in 1612.

Who was Ainsworth, and what was the character of his "Book of Psalms."

Henry Ainsworth. 1590.

HENRY AINSWORTH was a native of England, and a distinguished leader among the "Brownists"—an independent religious sect, founded by one ROBERT BROWN, in 1304. The sect of which he was a leader being banished from England, AINSWORTH retired to Holland, where his version of the Psalms was published. His poetry was very inferior, while his melodies scarcely deserved the name

Whence is it probable that our Ancient Psalmody is derived?

Psalmody originally derived from the Greek.

It is not only probable, but quite natural that the *germ* of all our Protestant Church music and Psalmody, even to the crudely-plain music of the rigid Calvinists and Puritans, was derived from the Cathedral music of the Church of Rome, to which they—the *Dissenters*—had been accustomed from their infancy. The peculiar formation of the *scales*, uncouth *cadences*, and other peculiarities, all point, not only to the Gregorian chant, but to the *old Greek modes* from which the latter was derived.

What was the action of the Puritans on becoming established in this country, in regard to Music, both sacred and secular?

Love for the Music of the Church.

The Puritan Fathers, discarding all the little charms and graces which add so much to the amenities of life, banished, as one of the relics of Popery, all that which might be denominated Music. They shunned the organ, because of its apparent identity with the Catholic service, and expatriated with it the immortal works of MOZART, and a host of others whose only crime consisted in having written their works for the Church. But the early fathers of this country were deeply religious men; the metrical psalms of STERNHOLD (1549), were used by them and to them they became strongly attached. It was such music as fitted the men and the times. Sad and bitter experiences had made them austere, world-haters, and wont to charge misfortune of every kind at the door of the despised Papacy. Music they loved, deeply, devotedly—but it was that music only, which connected with sacred words enabled their spirits to soar toward that heaven from whence came their only comfort in trials. The Puritans of New England, and the Moravians of Pennsylvania, almost without exception, were accustomed to have singing at their morning and evening family worship, and from this circumstance they gained the uncharitable appellation of a "psalm-singing generation," a term also applied to the old Scotch covenanters.

In what year in Scotland was an attempt made to supersede the old version of the Psalms?

1632

In 1632, an attempt was made in Scotland to supersede the old English version—which had been in use since 1564—by that of King James I. The King's version was not adopted formally, but, at the same time, radical improvements were made.

When did the new version of the Psalms come into use?

The old version was used until 1696, when it gradually fell into disuse, and the new version appeared and was introduced to the public under the sanction of William III, December 3, 1696. It was called "A New Version of the Psalms of David, fitted to the Tunes used in Churches."

1696.

In what year was the first Psalm and Hymn-book published in this country?

Hymn-book first published in America. 1640.

The first book printed in the Colonies was "The New England Version, or the Bay State Psalm-book," published at Cambridge, Mass., in 1640. In 1649, the Reverend JOHN COTTON published his celebrated treatise on singing, in which the *duty* of singing, the *manner* and *matter* were fully discussed.

When was Music first taught in this country?

Music first taught in America. 1660.

Music was taught among the natives of this country by a Mr. ELLIOT, as early as 1660, and in 1687, Dr. COTTON MATHER says: "A whole congregation of Indians praises God with singing; some of whom are excellent singers."

In what year was Music first printed from engraved plates in this country?

In 1690 the publication of Music from engraved plates made in this country commenced; and from this period to 1800 a number of musical works were published in the colonies—some of which were elementary, and all considered valuable in their time.

In what year was the first Organ introduced into the Colonies?

First Organ. 1713.

In 1713, an organ was introduced into Boston, and presented to the Queen's Chapel by THOMAS BRATTLE, Esq., but so great was the public prejudice then existing that this organ remained *seven months* in the porch of the Church before it was unpacked. It was at length put up, in 1714, and regularly used until 1756, when it was sold to St. Paul's Church, Newburyport. It was used there eighty years, and in 1836 was sold and put up in St. John's Church, Portsmouth, New Hampshire. This old organ, with the original pipes and wind-chest, remains in perfect order to this day.

What noted writer among the Dissenters effected the greatest improvements in Protestant Church music.

Dr. Watts. 1707.

Doddridge.

The greatest improvement in all modern Psalmody was effected by Dr. JOHN WATTS, who, in 1707, published in England a collection of Hymns, and in 1719, the Psalms of David adapted to Christian worship. WATTS' Hymns, as well as those of Dr. DODDRIDGE, published in 1751, are found in every collection of Psalms or Hymns that has been published, either in England or America, during the present century.

What may be said of the successful attempts to cultivate a love for the higher forms of Sacred Music in America.

Handel and Haydn Society.

The first Singing society organized in this country, having for its sole object the cultivation of pure Music and the study of the Oratorios, was the Handel and Haydn Society of Boston, instituted in 1815.

What noted musicians and music-lovers have been connected, at different times, with the Handel and Haydn Society, in its great Art-work?

THOMAS S. WEBB, BENJAMIN HOLT, AMASA WINCHESTER, SAMUEL RICHARDSON, CHARLES ZEUNER, GEORGE J. WEBB, JONAS CHICKERING, CHARLES C. PERKINS, SILAS MERIAM have acted at different times as Presidents of the Society, and have been most active in the advancement of the pure in music.

What other Musical Societies have done much for the advancement of Art in this country?

The Philharmonic Societies, organized in some of the larger cities, have, under the direction of able musicians, done much to cultivate a love and understanding of the Art of Music among the people as a whole.

What native American was introduced, through the Handel and Haydn Society, to a successful art-life in this country?

LOWELL MASON—whose noble works for the art and science of Music in America can not be over-estimated—was first brought into prominence by the publication, in 1822, of a collection of his Hymns by the Handel and Haydn Society. Through the efforts of MR. MASON, music was introduced and taught in the public schools of Boston; and the Boston Academy of Music owes its origin to the labors of this true musician, whose name, in connection with those of GEORGE JAMES WEBB, CHAS. C. PERKINS, JONAS CHICKERING, and many others of the musical pioneers, will ever shine as bright lights in the Art-firmament of America.

Lowell Mason. 1792-1872.

To what particular branch of musical-art were the labors of Dr. Mason mainly directed?

Labors for Church Music.

Dr. MASON'S labors were in the interest of Church music. He favored and labored industriously for the general adoption of the old system of Congregational singing, as originated in the Reformed Church by LUTHER and CALVIN; thoroughly believing as the latter great Reformer wrote, that, "Singing has great force and power to move the hearts of men to invocate and praise God with a more fervent and lively zeal." He desired to see nothing in the Church but the chaste and impressive music, full of weight and majesty, so much loved by ST. AUGUSTINE, AMBROSE, GREGORY, and which MOZART commended, and in our own day HULLAH, MAINZER, and others have labored for. With this object in view he organized singing-schools for the training of children's voices to sing the alto part in Choral music, and compiled and edited numerous educational musical works, glee books and collections of Church music. In 1855 he received from the New York University the degree of Doctor in Music. Dr. MASON died in 1872.

1827.

CHAPTER VI.

The Opera from its Invention in Italy to the Death of Gluck. The Modern Opera.

What form of musical composition was the composer's highest endeavor up to the close of the sixteenth century?

16th century. Until the close of that great epoch marked by the immortal works of Palestrina, Orlandus Lassus, and their contemporaries, the composer's highest endeavor was to adorn the Church with the noblest productions of his genius.

Was not secular music cultivated by composers of distinction?

Secular music was diligently cultivated by different composers to serve as an adornment to the social circle, but it all bore the stamp of the all-controlling Church music, even to the Folk-songs, which were seized and worked up in the *Masses* to become as such, the property of the Church.

What form of composition was as yet unknown?

Monody. Monody, or compositions for a single voice, as originally applied to Church music, was unknown up to the close of the sixteenth century. The only *form* admitted in musical practice was that of many *parts*—Choral music.

What may be accepted as the cause for the retention up to this period of the Chorus and Part-singing?

Why? Part-singing only cultivated. The mass of the people being moved by the same motives, by the same inward and outward causes, expressed their feelings and emotions in a collective manner; and as in the middle ages, the rights of the individual in a psychological, social and political sense were entirely controlled by the Church—which also controlled the State. Choral music was the fitting expression of the artistic feeling of the period.

Was not the Chant as used in the Church a *form* of Monody, or solo singing?

The Chant was a stiff and colorless, monotonous Monody, depending for effect entirely upon its chorus, or number of voices.

From what form of music can it be said that the Opera, as understood at the present day, had its orign?

Origin of the Opera. Music, as understood at the present day, was born at the altar of the Christian Church, and from the Church borrowed all of its forms.

Music was an important part of the early dramatized plays called "Mysteries," or "Moralities," developing later into the Passion-plays, which were performed all over Europe during the middle ages—mankind having ever a natural propensity for mimic representations of actual, or feigned characters, or deeds. From their peculiar and crude customs sprang the germ of the Opera as now enjoyed.

What led to the development in Italy, before other countries, of the study of the Musical-drama?

The event which led to the development first in Italy of the Musical-drama, was the fall of the Byzantine Empire and the capture of Constantinople by the Turks. Traditions of Greek excellence in art and science existed even in remote countries, and many devoted scholars yet cultivated them. When the Turks invaded Constantinople, these scholars and scientific men fled to other Christian countries—principally to Italy, and bequeathed to their new homes their learning and its accompaniments of refinement.

Conquest of Constantinople by the Turks. 1453.

What was the subject of the most careful study among these students and musicians?

The old Greek Drama was the subject of the closest study, and to restore it in its magnificence, and repossess the ancient Greek music—for music was made an essential part of the drama of the early poets—was the earnest desire of many a modern Greek student and musician.

Study of the old Greek Drama.

Was it found possible to restore the drama and music of the ancient Greeks?

It was demonstrated that the *Drama* could be revived, but having no guide, and no written music of the Greeks, it was found to be impossible to revive from tradition alone the music so long lost, except in the exaggerated praises of the old anthems.

Progress of the Art in Italy.

What was accomplished in Italy during the latter part of the sixteenth century?

In all parts of Italy, but more especially in Florence, under the reign of the noble and art-loving house of the MEDICIS, great rivalry was encouraged in the production of scenic-plays, in which Music should form a conspicuous part and create for itself new and richer *forms*—encouraged by this searching for a successful reproduction of the forever-lost Greek music.

Sixteenth century.

Who, as a musician and poet, was foremost in Florence to attempt the practical re-establishment of the Greek Drama?

GIOVANNI BARDI, Count of Vernio, a man of great accomplishments, as well as poet and musician, was among the most enthusiastic Hellenes who first began to practically demonstrate their admitted theories.

Giovanni Bardi. 1592.

Who, as contemporaries and musical enthusiasts, were intimate and connected with Bardi, and also with Corsi, in their attempts to revive the Musical-drama?

VINCENZO GALILEI (the father of the great astronomer, GALILEO), PIETRO STROZZI, GIROLAMO MEI, OTTAVIO RINUCCINI, and JACOPO PERI, who unanimously contended that the musical-forms then in use were insufficient to answer the requirements of a truly Musical-drama.

What Musical-form did Galilei create which was the first step toward the modern Opera?

Vincenzo Galilei. 1550.

GALILEI wrote for one voice, the music to some verses from the "Lamentations of Jeremiah," and also set to similar music the scene of Count Ugolino, in Dante's "Inferno." This form of song, which GALILEI called *monody*, seems to have been really the *first composition* for *one voice* independent of the counterpoint. GALILEI played his own accompaniment to these songs upon the *viola*.

What other contemporary of Bardi and Galilei wrote songs for a single voice?

Giulio Caccini. 1570

GIULIO CACCINI, the singer, in imitation of GALILEI, set different poems to music for one voice, which were published in 1601, under title of "Nuove Musische"—*new music*.

To whom has been given the honor of inventing the Opera—as a dramatic work?

Rinuccini and Peri, the inventors of the Opera, or modern Musical-drama.

To the poet OTTAVIO RINUCCINI, a native of Florence, has been given the credit of inventing the Opera, from the fact that in the year 1600, on the occasion of the marriage of Mary de Medici with Henry IV, of France, he produced a work called "Erudice, una Tragedica per Musica;" the music to which was composed by JACOPO PERI, and which work comprises all of the *forms* of the modern Opera, though still in a primitive state.

What was the first work written by Rinuccini and Peri?

"Daphne."

The poet RINUCCINI, four years previous to the production of "Erudice," had written an *intermezzo*, a species of comic opera, called "Combattimento d' Appollino col Serpente," and founded upon the fable of "Daphne," which was put upon the stage with choruses by the celebrated Madrigal-composer, LUCA MARENZIO; but not satisfied with the work, he reärranged and re-wrote this *intermezzo* calling it "Daphne," and JACOPO PERI setting it entirely to new music, the work was a perfect success.

What *original* musical *form* did Peri introduce in the drama of "Daphne?"

Recitative.

He made use for the first time of the *Recitative*, or *parlante*—a kind of musical form which holds the medium between well-formed melody and declamation.

Of what was the Orchestra for these first Operas composed?

The singers were the author and his friends, and the orchestra of this first Opera was composed of only *four instruments*—a harpsichord, a harp, a violin, and a flute—the instrumentalists being placed behind the scenes.

What great master at the commencement of the nineteenth century directed his talents to the advancement of the Opera?

Claudio Monteverde. 1568-1643.

CLAUDIO MONTEVERDE, born in Cremona, in 1568; and from 1613 until his death, in 1643, the Chapel-master at St. Marc's Cathedral, in Venice, devoted his great talents to the advancement and perfection of the "*Drama per Musica*, or the Opera, as it was afterwards called.

What was the distinctive characteristic of Monteverde's invention?

MONTEVERDE was not satisfied to write simply scientific contrapuntal works. His aim was to render impressively the different sentiments of the poem he endeavored to wed to music, and though he exposed himself to the severest criticism by a disregard of most of the then acknowledged rules of Harmony, he would not shrink from the use of the sharpest dissonances to serve his artistic purpose, and however much the purists of his time made light of his conscientious endeavors, his strength of invention and purpose proved of immense benefit to the new art-form, and modern musical art in general.

What musical-form did Monteverde, in improving upon the works of Rinuccini and Peri, bring to perfection, and what is its relation to the Lyric-drama?

Birth of Dramatic music coeval with invention of recitative.

MONTEVERDE brought the *recitative*, or *recited-music*, to great perfection; although to RINUCCINI and PERI probably belong the credit of its origin. It was claimed that the *Recitative* was the revival of the ancient Greek chant, and undoubtedly with much reason. The real epoch to which the birth of dramatic music, properly so-called, may be fixed is that of the invention of the *recitative*, which gave to the lyric-drama a peculiar language and construction.

Was this same form of "Recitative" used by other composers, contemporaries and followers of Monteverde, Rinuccini and Peri?

Cavalli. Venice, 1600-1674.

In the works of all composers up to the middle of the seventeenth century, the *recitative* is the particular *form* of musical setting for the verse; but in an opera of CAVALLI, written in 1649, and called "Jason," melodies of a decided individuality appear, and a greater degree of progress in this direction is perceptible in the opera of "Doria," composed by CESTI in 1663. In this, as in all of CESTI'S works, he introduced *arias* in which the skill of the individual singer can be displayed to advantage.

Cesti, Venice. 1630-1665.

What great composer devoted himself to the advancement of the Lyric-drama, and made decided improvements over his predecessors?

Scarlatti. 1659-1725.

ALESSANDRO SCARLATTI, born at Trapini, in Sicily, in 1659, was called the "chief of composers," and the "glory of the art." He is said to have composed more than an hundred operas, besides oratorios, and two hundred Masses. SCARLATTI perfected the *recitative* by adding to it the *obligato*, or *accompaniment*, and invented the introduction of the *da capo*, or *ritornel* of the symphonies, in recitatives of strong passion, which was up to his time unknown.

Obligato.

He also made great improvements in the orchestra; the "parts" for the stringed instruments being at the present day regarded as particularly fine.

To whom was it left by Scarlatti to perfect the *Aria* in the Opera, and render the melody conformable to the expression of the verse?

To the illustrious pupils of SCARLATTI—the first generations of the

Pergolese. 1710-1746.

Metastasio. Rome. 1698-1782.

eighteenth century—LEO, VINCI, HASSE, PORPORA, and especially PERGOLESE, the approach to perfection in musical expression is attributable. They were assisted greatly by the poets, APOSTOLO LENO and his pupil, METASTASIO, who furnished poems written with elegance and purity, and full of interesting situations.

How many generations of composers may be said to have followed the systems of Cesti, Cavalli, and Carissimi, improving and profiting by the successive improvements of the *recitative* the *aria*, and the *orchestra?*

Three generations of composers may be considered as following this system—the *first* generation comprising LEO, VINCI, HASSE and PERGOLESE; the *second* comprises such names as JOMELLI, PICCINI, SACHINI, GUGLIELMI and TERRADELLAS; and the *third*, formed from the pupils of these last named, has been rendered famous by PAISIELLO and CIMAROSA.*

During the period in which these three generations of composers sought to advance in a healthy manner the Musical-drama, was there produced an Opera, in which the music was subservient to the action—a perfect lyric-drama?

First perfect Lyric-drama.

The true lyric-drama did not then exist, for although this period was brilliant and rich in genius, too many sacrifices were made on the part of the poet, and the poem, to the music; and not until the middle of the last century did the important revolution take place. In 1764 the immortal GLUCK completed a Lyric-drama, in which, while composed according to all the dramatic rules, the music—grand and lofty—was subservient to the verse and the dramatic action.

Orpheus.

GLUCK's "Orpheus"—formed upon the essentially lyric-poem of the poet, CALZABIGI—became a model to his contemporaries.

Into how many epochs may be traced the history of dramatic music?

History of Dramatic music.

The history of dramatic music may be traced through *six* distinct *epochs* within the space of two centuries.

Name the different epochs in Dramatic Music.

Different epochs.

Recitative.

Dramatic Melody.

Orchestral accompaniment.

The *first* epoch was that of the invention of the *recitative*, under RINUCCINI, PERI, MONTEVERDE, and their imitators; the *second* was that of the birth of dramatic-melody, under CAVALLI, CESTI, CARISSIMI, and and others; and the *third*, that of the advancement of musical-drama as a science with the improvements in orchestral-accompaniments, under PERTI, CALONNA and SCARLATTI.

What was the *fourth* epoch in the progress of Dramatic Music?

Musical expression.

Lyric-drama.

Dramatic-symphony.

The *fourth* epoch was that of musical expression, and the rendering of the melodies conformable to the verse, under VINCI, PORPORA, PERGOLESE, and other pupils of SCARLATTI; the *fifth*, the birth of the lyric-drama, properly so called, under GLUCK and his followers; and the *sixth* and last, that of the dramatic-symphony, under HAYDN, MOZART and CHERUBINI.

*NOTE.—The student is referred to Chapter IX. for sketches of the above-named musicians and composers.

What caused, in the last century, a sensible movement towards greater perfection in the Musical-drama?

The advancement of Instrumental music. The intimate relation between orchestral music and that of the drama has been the means of a mutual advancement, and, if it may be so called, a friendly rivalry between the two branches of art. HAYDN, MOZART, CHERUBINI, and all of their school, labored to introduce into the operatic accompaniment the richness of harmonic treatment possible in the Symphony. While this brilliant system has many advantages, a great difficulty arises from the fact that the vocal part is liable to be eclipsed by the brilliancy of the orchestral accompaniment.

Relation between Orchestral music and the Drama.

We have spoken only of the birth and advancement of the Opera in Italy:—what is known of the early Opera in other countries?

The Italian Opera was at an early day transplanted to all the different courts of Europe, where it remained the exclusive privilege of Princes and nobles.

Did the early writers of operatic works in Germany and England give their attention to the Italian style exclusively?

The prestige of Italian opera composers was so great, that a German or English composer could not succeed unless he gave himself up entirely to the Italian style.

In what country was an independence of style first developed?

In France—while admitting the fundamental idea of the Italian opera—the composers developed works materially different, and which improved form, bore in itself the germ of the modern musical drama.

Opera in France.

Who was the first French composer to produce an Opera?

The Opera was first introduced into France in the beginning of the seventeeth century by Cardinal MAZARIN, and in 1660, R. CAMBERT was the first French musician to attempt the composition of an opera. CAMBERT'S work proved a failure, but his successor and rival, JEAN BAPTIST LULLY, under the patronage of King Louis XIV, made a grand musical dramatic work, and to him must be given the honor of creating the French opera, as distinct in form from the Italian.

Cambe 1660.

What important musical form did Lully invent?

To LULLY, as the inventor of the OVERTURE, the musical world owes much of gratitude. Instead of the short introduction previously used by the Italian composers, LULLY introduced an elaborate form in two parts, the first part of which was usually broad, and of a slow movement; the second was of a more spirited style, often a *fugue*, sometimes a *minnetto*, or some other dance form.

Lully. 1631-1687.

The Overture.

What other specialty did Lully introduce into the French opera?

LULLY first introduced the dance, or *ballet*, into his operas, and this distinguishing feature of the French opera has been retained to the

The Ballet.

Chorus.

present day. Another feature of LULLY'S improvements was the greater importance attached to the Chorus, by means of which prominence, more spirit and dramatic life was gained.

Did Lully recognize the importance of the Italian *recitative* and *aria?*

The French at this time were yet insensible to a free, broad and well defined melody, while the Recitative was in a chaotic state.

To whom was it reserved to give a new impulse and fresh creative power to the Opera in France?

LULLY'S successors, COLLASSE, CHARPENTIER, CAMPRA, and others, cultivated the Opera in the spirit of their teacher and model; but to JEAN PHILLIPE RAMEAU, born at Dijon in 1683, was it reserved to revolutionize the form of French opera.

Rameau. 1683.

At the age of fifty years he attempted to write his first Opera, "*Hippolite and Aricie*," and by his well-defined melodies, grand chorus effects, and great improvements in the orchestral accompaniments, RAMEAU showed great superiority over his predecessors. Up to the time of GLUCK, the works of LULLY and RAMEAU were prized above all other operas by the French.

What is known of the growth of the Musical Drama in England?

Opera in England. Purcell. 1658.

English musicians exercised but little influence upon the growth of the Musical Drama. The first English composer that did anything for the Opera was HENRY PURCELL, who showed profound talent and melodic freshness; but his early decease, at the age of thirty-seven, left England without a worthy successor, and the operatic stage was supplied from the pen of HANDEL, and the noted Italians of the day.

For what has England always been noted in connection with the Arts?

England as a Patron of Art.

England has always been noted for her liberal, even lavish expenditure of wealth upon Art, and more especially upon the highest form of musical representation. The wealth of the English aristocracy commanded the highest talent among the artists of all countries, and British gold produced the Italian and French operas, and the sublime Oratorio, in a style of magnificent perfection far excelling what other countries could offer.

Did not the preference in England for foreign musicians discourage and retard the cultivation of indigenous Musical Art?

The demand for foreign artists and Art-works certainly proved that at that time, at least, England was excelled by the artists of other countries. The artistic genius of a nation, as well as that of an individual, will develop itself and exert its influence in a more or less marked degree, notwithstanding the many obstacles, both social, political or religious. Genius and artistic talent are inspired and stimulated to performance and production by hearing great works, by continual

breathing of a musical atmosphere; and if English musicians required but these advantages to give them prominence and inspiration, they were enjoyed in a higher degree than by any other nation during the whole of the eighteenth century. While England has, indeed, had an epoch in musical history—the Elizabethan age—rich in original and learned composers, whose compositions, sacred and secular, are the delight of the connoiseur, her position as a nation of tradesmen—while making the gold to pay for Art luxuries—has tended to prevent the development of any latent national genius, which, had it existed, would certainly have been recognized and accepted by foreign adepts as well as by home judges.

In connection with the Operatic stage in England, what may be said of Handel as an Opera composer?

Handel. 1685–1759.

The greatest of all composers who have written for the English stage is GEORGE F. HANDEL, born at Halle, in Germany, in 1685. After studying in his native city, and in Hamburg, he went to Italy, and there availed himself of all that this holy land of musical aspirants to fame could offer. In 1710 he first visited London, and while there composed his opera, "Rinaldo." In 1712 he took up his permanent residence in London, and produced in quick succession work after work. Possessing an exquisitely musical imagination and rich inventiveness, he created many an immortal *aria* and *chorus*; and while conservative with regard to the Italian opera, he improved upon the forms of his predecessors, owing to his own wealth of original genius. He inherited the defects of the Italian form of opera; and though HANDEL'S operas abound in great musical beauties, and are a rich source of enjoyment and instruction, his works in this line of art have sunk into oblivion; but in that great Art-form, in which are realized the truths of human imagination, in which poetry and music unite to create characters full of living reality—in the most ideal sense, HANDEL reached the culminating point of artistic excellence in the Oratorio.

Visits London.

When was the form of Italian opera first introduced into Germany?

Opera in Germany.

The Opera found its way into Germany soon after its invention in Italy. In 1627 RINUCCINI'S "Daphne," translated into German by OPITZ, and set to music by HENRY SCHÜTZ, was played before the court of the Elector of Saxony at Torgau. Italian composers and singers reigned supreme in all the courts of German princes until the time of GLUCK. At Hamburg, however, in addition to the few operas that HANDEL in his early youth wrote for the German stage, one RHEINHARD KEISER composed many operas, some of which were even brought out successfully in Paris, but as yet all efforts to establish a permanent German opera, written by Germans and sung by German artists, was unavailing, and not until the time of GLUCK did Operatic art-form, as a national characteristic, develop itself in Germany.

Keiser. 1673.

What was, and still remains, the decided advantage which the Italians possess as Operatic composers over both the French and German?

Italians, how superior as Operatic composers.

In the first place, the opera is entirely the invention of the Italians. Italians composers first brought it to that degree of perfection in which it was received and admired by other nations; and only after thus receiving it as a *distinctly Italian art-form* were the Germans and French enabled to mould its forms to the spirit and necessities of their own national individualities. The Italian excels as a writer of beautiful melodies, and being by nature an artist, with all the surroundings of climatic, historical and traditional influences, his artistic, impressional nature has given him success where the French and the German have signally failed. The gift of peculiarly soft, yet wondrously strong voices, the national characteristic of the Italian, is a marked advantage possessed by that nation. With the invention of the Opera, the art of singing received a new impulse, and, after years of practice and experience, the Italian method for singing developed and perfected itself, making the beautiful material still more effective.

Artistic by Nature.

Melodic Gifts.

Perfection of Voice.

What was the first ambitious desire of Italian opera composers?

In its first stadium the Opera offered gorgeous costumes, dazzling scenes with brilliant decorations, to please the eye and flatter the pride of those patrons of singers, composers and poets—the princes and nobles—for whose entertainment the representations were given. The great passions were trifled with, and the young art temporarily sacrificed for greed of gold.

What superior claims have the Italians for the excellence of the Opera as now enjoyed.

Superior merit of Italian composers.

To the Italians, to a great extent, belongs the merit of having perfected the beautiful in the purely melodious direction. SCARLATTI, with his pupils, labored long and successfully to introduce the *aria* and *recitative*, and bring them to a state of perfection which indeed the Italians can claim as wholly their own invention.

What unfortunate extreme was reached by the Italian opera, notwithstanding the labors of these great masters?

Decay of Italian opera.

The Italians, so rich in all that is beautiful in melody, were only destined to bring this one form of operatic art to perfection. The form of their *recitative*, *arias* and *chorus* once established, they became conventional. The composer became the servant of the *virtuosi*; and the admiration for purely musically—fine execution, and mere physical beauty of the voice, fettered the originality of the composer; his art sank to a mere catering for display, and with it gradually wasted the supremacy of the Italian opera.

Has the opera, as an Art-form, reached, even at the present day, the goal of perfection?

The musical drama, or Opera, as an art-form, in which poetry, music, painting, and the terpsichorean art unite to present to the artistic mind a grand picture of human existence, is not the work of one

inspired life, or of one nation. The *art Italian* is best understood and enjoyed by Italian minds, as do the French and Germans find in their respective art-forms their own individual needs and desires. One nation supercedes and takes up the thread of advancement from another; the imagination of the composer sees the goal, but will the human mind ever reach it?

What artist had already appeared on the horizon of the Art-world who should work the regeneration of the musical-drama?

Gluck. 1714-1787.

CHRISTOPHER WILLIBALD GLUCK, born July 2d, 1714, at Weidenwang, in Bohemia. Of poor parents, GLUCK was compelled in his early years to accept assistance to prosecute his Art studies, and owing to these powerful obstacles, his talents were slow in developing. He wrote however, a number of Operas in the purely Italian style, where art is required to give way to display of voice and person; but not until 1762, when his "Orfeo"—the poetry by the renowned CALZABIGI—was given to the world, did the genius of GLUCK, as an artist and a reformer, appear in its glory. "Alceste" appeared in 1766, and in this Opera GLUCK proved his ability to compose regardless of the *forms* of the Italian musical drama, and the full breadth and lofty significance of his ripening idea lay unfolded.

"Orfeo." 1762.

"Alceste." 1766.

What was the plan of reform, as conceived by Gluck?

Gluck's plan of Reform.

GLUCK wished to confine music to its true province, that of seconding poetry by strengthening the expression of the sentiments, and the interest of the situation without interrupting the action or weakening it by superfluous ornament. He desired that the *overture* should introduce to the audience the subject and character of the piece, and that the instrumental accompaniment should be regulated by the interest of the drama; and while continuous, and allowing no void between the *recitative* and the *aria*, it should not interrupt the warmth of the action. Above all, he favored simplicity, avoiding all display of difficulties, attaching no value to the display of novelties, unless arising naturally from the situation of the character, and the expression of the poetry.

Assistant to the Poetry.

Overture.

Accompaniment.

Simplicity.

Were the principles of Gluck recognized and adopted by musicians and composers?

Diversity of Opinion.

There were two parties in Vienna, the adopted home of GLUCK—the one adhering to the old form of musical drama, headed by METASTASIO and HASSE, and the other favoring the new school of GLUCK and CALZABIGI—consequently, because his ideas were at variance with long recognized forms, his principles of reform were long in gaining recognition. GLUCK himself was very sensitive to the censure he received, but like a true worker for Art, he determined to live them down, and force their recognition upon those who scoffed at his new endeavors.

Gluck though sensitive, firm in his convictions.

Quote Gluck's own words to prove the shallowness of so-called critics, and the injury to Art by the pretenders to taste?

A word for self-made critics.

"The injury to Art has been in all ages, and still is, due to the half-learned, self-taught pretenders to taste, who are more injurious than the

entirely ignorant. A thought, a musical expression, or form, that is novel to these *would-be critics* must, out of principle, be condemned, because their contracted minds can not comprehend the inspired originality of Genius. One of these nice amateurs, who has transferred his whole soul to his ears, will find an air too difficult, a passage too much marked, or not sufficiently prepared, without dreaming that in that particular situation this air and passage are the height of expression, and produce the happiest contrast. A pedantic harmonist will remark an ingenious negligence, or a deficiency in strictness, and will hasten to denounce them as unpardonable violations of the mysteries of Harmony, and forthwith a chorus of dependent voices will join in condemning the music as rude, barbarous and extravagant."

What course was Gluck finally compelled to pursue in order to find a more fruitful field for his Art-labors?

Leaves Germany for Paris

GLUCK, becoming more and more satisfied that Germany was not yet prepared to receive or assist in advancing his ideal of dramatic-musical art—at the suggestion of BAILLY DU ROLLET, an attaché of the French embassy at Vienna, and a passionate admirer of poetry and music—determined to make Paris his future home. GLUCK, also at the suggestion of M. ROLLET, chose RACCINE's favorite drama, "Iphigenia in Aulis," with which to make his first attempt before a Paris audience.

"Iphigenia."

What noted French composers had been successful with Opera, and with whose *schools* Gluck must needs come in contact at Paris?

RAMEAU and LULLY had each done much for the Musical-drama, and of course their pupils were still struggling to maintain the *forms* of their masters. When GLUCK'S "Iphigenia in Aulis" appeared, there were two distinctly hostile parties in Paris—the "Bouffonists" and the "Anti-Bouffonists." The former were champions of the pure Italian opera, and included such writers as ROUSSEAU, and the German, Baron VON GRIMM, who declared that the French language was not fit to be set to music, and riddled with cutting sarcasm the French opera. The "Anti-Bouffonists" were represented by the followers of RAMEAU and LULLY, and French composers were trying either to cultivate the *forms* of RAMEAU, or to realize in their operas a fusion of Italian and French elements.

Rameau.

Lully.

What was Gluck's course?

GLUCK, with his acute observation, recognized the fact that the French language opposes as much resistance to the melodic breadth of ornamental song, as the Italian tongue is opposed to strong declamation; so avoiding a fruitless reconciliation between them, he seized the principle of declamation, and carrying out his idea with a strong will, cut off the over-luxuriant growth of melody, gave the *recitative* an exceeding richness of form, heightened by strikingly dramatic instrumentation; and to his *chorus*, he assigned a broad form and place, perfecting also the *overture*, placing it in its undoubted relationship to the poem.

In what year was Gluck's signal success in Paris?

The 14th of February, 1774, "Iphigenia in Aulis" was performed in Paris, and though his success was followed by bitter opposition from all sides, his star gradually rose higher and higher, until he became the recognized reformer of the Opera.

COMIC OPERA.

How many forms, or species of musical-dramatic art may be traced to one and the same origin?

Species of Musical-drama.

There are two closely connected forms of musical-dramatic art which undoubtedly had one and the same origin, and although that origin is lost in the obscurity of the middle ages, it is at least traceable to the *moralities*, *farces*, and *mysteries* with which our ancestors were amused in the fourteenth and fifteenth centuries—these two forms are Lyric-tragedy and Lyric-comedy.

What is meant by Lyric-tragedy?

Lyric-tragedy.

By Lyric-tragedy is meant a drama of a serious or historical character set to appropriate music for a number of voices. The term *lyric* is borrowed from the word Lyre, and was originally confined to poetry meant to be sung to, or accompanied by, that instrument.

What is meant by Lyric-comedy?

Lyric-comedy.

By Lyric-comedy is meant a drama of an amusing, light character, and set to appropriate music for a number of voices.

By what other names is Lyric-comedy generally understood?

The *form* is usually known as Comic-opera; *opera-buffa* in Italy; Opera-bouffe, or *comique*, in France; and *sing-spiel*, or Operette in Germany.

Had the lyric-comedy, or Comic-opera, an influence upon music in general, and more particularly upon the *Opera-seria*, or *Drama per Musica*, as it was then called?

The Comic-opera originated in Italy from the love of the people for those short musical *intermezzi* which were performed as early as the sixteenth century, *between the acts* at the theatres, and even between those of the opera-seria, to afford the audience a light pastime during the changing of the scenes. Through the efforts of the great composers of the Neapolitan school the artistic meaning of these *intermezzi* was raised, their construction was enlarged, their comic interest became more varied, until instead of simply filling the pauses in other spectacles, they rivalled the opera-seria—and Opera-buffa became an independent musical art-work.

When was Lyric-comedy, or Opera-buffa, first produced in Italy?

The most ancient Lyric-comedies, the history of which has been retained, were performed in Venice in the sixteenth century. The music

of these first comic operas was in the madrigal style, and while they may not have been lacking in beauty, or absurdities, the want of accompaniments by a number of instruments, and the use of *monologues*—compositions for *one voice only*—must have made their shallowness too apparent.

What composer is said to have been the creator of the Opera-buffa as understood at the present day?

Logroscino. 1700.

NICOLO LOGROSCINO is said to have been the creator of Opera-buffa; but, as such masters as SCARLATTI, LEO, PERGOLESI and VINCI, contemporaries of the first named, also composed operas in the comic style, it is difficult to determine which one may claim the originating of this branch of musical art. LOGROSCINO is credited, however, with having

The *Finale*.

first made use of the *finale*, by means of which he gave his works more variety, dramatic life, and more comic contrasts.

What composer, notwithstanding the acknowledged merits of his contemporaries, eclipsed all of his rivals as a writer of Opera-buffa?

Pergolesi. 1710.

GIOVANNI BATTISTRA PERGOLESI, born in Jesi in 1710, educated at the Conservatory, in Naples—at the age of twenty-one he wrote the famous *intermezzo*, "La Serva Padrona," the success of which Comic-opera placed the young artist in the front rank of Italian opera composers. This little opera employs only two singing actors, while the orchestra consists of a string-quartette; but, in spite of the apparent meagreness of material, the musical and dramatic resources of PERGOLESI were so rich that the work proved a master-piece of elegant dramatic and melodic beauty.

What other works of Pergolesi at this time exhibit the wonderful talents of this composer?

The principal comic-opera written by PERGOLESI, besides "La Serva Padrona," was the "Mæstro di Musica," and his other noted works are Metastasio's "Olympiade," and "Stabat Mater."

What other Italian composers of Comic-opera may be mentioned?

Vinci. 1690.

LEONARDO VINCI, a fellow-student of PERGOLESI, and composer of operas in both the *seria* and *comic* style, was at one time the idol of Italy. Among his best works are "Rosmira," "Didone," and "Iphigenia in Tauris." NICCOLI PICCINI, of Bari, in the Kingdom of Naples, was a musician of much greater talent and originality. Introducing many reforms into the Comic-opera, he made it the model for all composers

Piccini. 1728-1800.

of his own and the succeeding epoch. PICCINI'S talent lay in the direction of opera-buffa; yet he wrote many operas full of sweet and

Terradellas. Jomelli.

elegant melodies. TERRADELLAS, a Spaniard, and highly educated composer also distinguished himself at this epoch, as also JOMELLI, GALLUPI and GUGLIEMI.

When did the form of Opera-comique first appear in France?

Comic Opera in France. 1753.

Although to France is often given the credit of being the home of the Comic-opera, or Opera-bouffe, it was not until 1753 that the first

French Opera-comique was performed at Paris. CLAUDE GILLIERS, in 1700, wrote a number of *intermezzi*, but it was not until after a company Italian artists had made the Parisians acquainted with the exquisite beauties of Italian Comic-opera—PERGOLESI'S "Serva Padrona"—that DAUVERGNE composed, in imitation of the Italian *intermezzi*, the first French opera-bouffe, "Les Troguers." DUNI, a contemporary of DAUVERGNE, was a successful writer of Opera-bouffe, his most pleasing work being "Ninette a la Cour."

Dauvergue.

Duni

1709.

Mention the greatest composers of Comic-opera of the French school?

PIERRE ALEXANDRE MONSIGNY and ANDRE ERNESTE GRETRY were the most noted writers of what is called the old school of French Opera-bouffe. MONSIGNY, excelled in charming and original melodies, full of fine sentiment and comic situations. GRETRY, may be considered the GLUCK of the Comic-opera. Studying under the best Italian masters he learned to treat his voices with effect, and his advancement of this branch of art may be considered as the most important epoch in the development of Comic opera. NICHOLAS D'ALLAYRAC was the last of the old French school and left many fine works which are popular in France at the present time.

Monsigny. 1729–1817.

Gretry. 1741–1811.

D'Allayrac. 1753–1809.

What was the progress of the Lyric-comedy in England?

For more than a century Italian opera, whether in the form of the Lyric-drama, or as the Lyric-comedy, could obtain no foothold in England, even when supported by the greatest of the then living singers. The sublime HANDEL, even, could not for a time overcome this deep-rooted prejudice. Their eminent satirists, SWIFT, POPE, ADDISON and STEELE, ridiculed the Italian opera with the most cutting sarcasms; and, at the same time advocated the construction of a form of Comic-opera, to be sung in the English language, with the *libretti* founded upon facts familiar to, and adapted to the tastes of English people.

Comic Opera in England.

Mention a thoroughly English Comic-opera that was among the first of that school to meet with success?

An English Comic-opera resembling somewhat the Italian style—called the "Beggar's Opera," and played for the first time in 1728, proved an immense success. The *libretto* was written by GAY, the music consisted of ballad-airs, and dance tunes popular at that time, arranged with suitable accompaniments by Dr. PEPUSCH an accomplished musician. The success of the "Beggar's Opera" was the signal for the production of a number of similar works, and eventually gave rise to the *English Ballad Opera*, a comic form successfully cultivated by the best English composers.

"Beggar's Opera." 1728.

Mention some successful *Ballad Operas* and the artists whose singing gave them popularity?

Among the most successful are "The Dragon of Wantley," written by CARY, (the author of "God save the King") and the music by LAMPE.

Another, and the most charming in the whole *genre* of English ballad operas, is "The Duenna," the words of which were written by SHERIDAN, the poet; and LINLY, the poet's father-in-law selected and arranged the music. The singers were such artists as KELLY, BRAHAM, BEARD, Mrs. CIBBER, Mrs. CROUCH, and even in our own day, SIMS REEVES—other writers were WILLIAM JACKSON, Dr. ARNOLD, CHARLES DIBDIN and STEPHEN STORACE.

What was Germany doing at this time for the advancement of Operatic Art?

Art in Germany.

In spite of the efforts of talented writers, Germany was doing very little in comparison to the Italian and French composers. The princes and nobles, who in all European countries were ever the patrons and supporters of musical art-works, imported from Italy troupes of operatic artists, and though their influence was not immediately recognized, by this means the foundation was prepared and the seeds planted from which should spring the grand efforts of a GLUCK, HAYDEN and MOZART.

What branch of musical art was flourishing at this time in Germany?

Instrumental Music.

The cultivation of Instrumental music had reached at this time a high state of cultivation, and the orchestras of the courts of Vienna, Dresden, Berlin, Stuttgart, and the chapels of many of the rich counts and barons, had no rivals either in France or Italy.

What exceptional musician appeared at this time, who was destined to solve the great problem of the realization of German Opera?

Mozart. 1756–1792.

WOLFGANG GOTTLIEB MOZART, born at Salzburg in 1756, by means of the universality and power of his exceptional talent, developed the different elements that form the material for the Grand Opera, as well as those that constitute the Comic Opera, to their highest ideal; and in his great masterpiece, "Don Giovanni," most happily blended these so eminently contrasting elements.

THE MODERN OPERA.

In what respect did Mozart differ from Gluck in the creation and transformation of the musical-drama?

Gluck and Mozart.

GLUCK, of an austere, serious, yet passionate nature, attacked the conventional, the illogical state of the Italian Opera with the fanaticism of an enthusiastic reformer. MOZART, too much the gifted melodist to accept entirely the cold, dramatic style of GLUCK, and not wishing to approach the Operatic-form in the sense of a reformer, by means of his genius, and exquisite sense of the beautiful, filled the old forms with new emotional meaning.

What is known of Mozart as an untiring student of all the great composers?

While it may rightly be said that MOZART was by intuition a composer, that knowledge was an inevitable accompaniment to his genius,

and that his whole life was the continual, restless emanation of God-like inspiration; none of the great musicians enjoyed a more careful or more universal musical education than did MOZART. In Italy, in France, England, in Germany, there existed no master, or his works, that he did not study diligently, and with a quick perception glean from each all that was worthy of acceptance; and among them all there was none whom he treated with more respect than GLUCK, being specially impressed with his manner of dramatic treatment.

What gifts, peculiarly his own, stamp Mozart as unique among composers, as well as one of the greatest that has ever lived?

His genius as composer.

Inventiveness.

Originality.

MOZART, with a highly-finished musical education, possessed a genius of exceptional originality, and unbounded inventiveness and productivity. Melodies flowed from his pen with a grace and ease never approached; his every thought and action seemed a musical inspiration, and whether as a symphonist or opera composer, his every character has its own distinctive individuality, each a perfect tone-picture.

At what age did Mozart compose his first Opera?

His first Opera. 1770.

At the age of fourteen he composed for the Emperor Joseph of Austria, at Vienna, his first opera, "La Finta Simplice," an opera-buffa, which, owing to the intrigues of the musicians and singers of the Emperor's chapel, could not be performed. Traveling through France, England, Holland and Italy, he astonished every one with his wonderful performance of standard piano-forte works, though but a child in years. PADRE MARTINI, the most learned contrapuntist and musical historian of this epoch, was enchanted with young MOZART'S great talent and knowledge. In 1770 he also composed the opera-seria, "Mitridate Rè de Ponto," which was performed at Milan with great success during twenty nights, Even the renowned composer, HASSE, is said to have exclaimed, "This youth will cause us all to be forgotten!"

What were the pecuniary circumstances of Mozart during this time?

Mozart's pecuniary circumstances.

During his entire life he was continually in embarrassed circumstances; he was continually imposed upon, and though living in an atmosphere of Opera composers then living, yet he could not succeed in gaining an independent situation worthy of such a genius, and had to resort to giving piano lessons, and composed for the market many an insignificant work to gain a living for his family.

When and where did he attain his greatest artistic triumphs?

His great works.

In 1777, he made an artistic tour and visited Paris, Munich and Mannheim, everywhere recognized as a composer and pianist of wonderful power and resources. In 1781, he composed for Munich "Idomeneo," and obtained great triumphs. Tired of such a wandering, unsatisfactory mode of living, he went back to Vienna and made it his permanent home. Here he gave himself entirely to study and composi-

tions, and produced those great dramatic works, "Belmont and Constance." "Cosi fan Tutti," "Don Giovanni," "Die Zauberflöte," and "Clemenza di Tito"—works which mark an epoch wherever the dramatic-musical art is known throughout the world.

Who were the principal Italian Opera composers at this period, who may be considered as rivals of Mozart?

The greatest rival of MOZART, and a successful one, was GIOVANNI PAISIELLO, born at Tarento, in 1741. His career as a composer of comic and tragic opera was most brilliant. Of those talents which rendered him so conspicuous as an artist and composer, much may be said of his fertility of invention; a facility in selecting subjects both natural and original; a talent unique in developing them by means of graceful melody, and embellishing them by interesting details, and a grace and freshness of melody, in which he far surpassed most of the composers of his time. His composition is noted for its unaffected simplicity, at the same time not lacking in effect and perfection, as regards contrapuntal treatment. His comic power was irresistible, and no composer's works could have been more popular throughout Europe than were those of PAISIELLO, although for unaccountable reasons they have disappeared from the stage.

Paisiello. 1741–1816.

What other composers can be mentioned in connection with Paisiello?

Among those who were once popular composers, may be mentioned, SARTI, who wrote many operas of a style neither profound nor very original, but melodious. A. SALIERI, a composer of many favorite operas, was a follower of the style of GLUCK, and a favorite of the Emperor Joseph, of Austria, whose chapel-master he was. VINCENZO MARTIN, a Spaniard, enjoyed popularity for a time, and his opera "La Cosarara" brought out at the same time with MOZART'S "Le Nozze di Figaro," at Vienna, was at first the more successful of the two. Among the first of Italian composers at this epoch was CIMAROSA, who to a rich talent for comic characterizations and great originality in scenic construction, joined an inexhaustible vein of melodious inventiveness. His master-work, "Il Matrimonio Segreto," survived all other operas of Italian composers of this epoch, and even at this day is occasionally played. CIMAROSA'S operas, though affording little of novelty, have still a charm about them that is enchanting to the *connoisseur*.

G. Sarti. 1729–1802.

A. Salieri. 1750–1828.

V. Martin. 1754–1810.

D. Cimarosa. 1749–1801.

Whose writings served as the main support and the principal models to all earnest musicians whether Italians, French, or German?

Although MOZART and HAYDN influenced in a marked degree the growth of the Musical-drama in France and Italy as well as in Germany, the works of GLUCK served in their main points as models for earnest musicians. Accomplishing all that LULLY, RAMEAU, and their pupils had attempted, his influence on the development of the grand Opera in France, was great and lasting.

Gluck

What French composer at this epoch took a place in the first rank of Operatic composers?

In the first rank at this time stood ETIENNE HENRI MEHUL, born at Givet, in 1763. At eighteen years of age, he met GLUCK in Paris, with whom he studied the philosophical and poetical departments of dramatic musical art. GLUCK took great interest in his talented pupil, who in turn showed himself worthy of his great model, and created some works of classical construction, elevated style and lasting merit. His dramatic expression is vigorous, very like his great master; his orchestration is effective and brilliant; and his scenic coloring at times fresh and bright.

Mehul. 1763–1817.

Mention some of Mehul's principal Operas?

His principal operas are "Euphrosyne," "L'Irato," "Stratonice," and "Joseph." The latter is his master-work, and is written—as the name suggests—upon a biblical subject, and is heard at intervals at the present day. The overture to his opera "Le-Jeune Henri," is such an effective, striking *morceau* for the orchestra, that it still appears on concert programmes.

Name other great composers of the French school?

JOHANN CH. VOGEL, born in Nuremburg, but at the age of twenty settled in Paris, where the operas of GLUCK made such an impression upon him that he chose them as his models. His opera "*La Toison d'or*," and especially his "Demaphon," are full of fine dramatic expression. The editors of the French "Dictionary of Musicians," state, that in the year 1791, the Overture to "Demaphon" was played in the Champ de Mars by twelve hundred wind instruments with unparalleled effect.

Vogel. 1756–1788.

CHARLES SIMON CATEL was a composer of refined taste and great contrapuntal learning. His operas, "Wallace," or "Le Menestrel Ecossais," "L' Aubergede Bagneres," and "Semiramis"—the overture to which is now found on the *repertoire* of orchestral concerts, entitled him to a high rank. His greatest work, however, is a "Treatise on Harmony" written for the Paris Conservatory, in which MEHUL was chosen a professor at its foundation, and which as a text-book is generally received throughout Europe. NICOLO ISONARD, the author of "Cendrillon," "Joconde," "Jeannot et Collin," and "Alladin;" was at one time the favorite composer of French Opera-bouffe, and often disputed the laurels on this field with BOIELDIEU.

Catel. 1773–1830.

"Treatise on Harmony."

Isonard 1775–1818.

What composer of Comic-opera at this epoch took the lead among French musicans?

F. A. BOIELDIEU, born at Rouen, in 1775; first went to Paris at the age of eighteen, where his early attempts for favorable reception were repulsed. Finally a little one-act opera, "La Dot de Suzette," obtained a hearing with so much success that the road to fame lay open before him. His universally-popular operas, "Jean de Paris," 'Le Calife de Bagdad," "Ma Tante Aurore,' "Le nouveau Seigneur de Village," Le Chaperon rouge," and his master-work, "La Dame Blanche," are works unsurpassed by those of any other French composer of Comic-opera.

Boieldieu. 1775–1834.

"Caliph of Bagdad.

"Dame Blanche".

BOIELDIEU's talent was rich in original, fresh melodies, full of natural expression and elegance, and his operas awakened enthusiasm, not only in France, but in St. Petersburg, in Germany and in London.

What two celebrated composers, of Italitn birth, must be mentioned in connection with the French Operatic stage.

Cherubini. Florence. 1760–1842.

CHERUBINI and SPONTINI, whose most successful works were composed for and under the influence of the French stage. LUIGI CHERUBINI was born at Florence, in the year 1760. The son of a musician, his education commenced when he was yet very young. At eighteen he had composed many juvenile works, and at twenty his first Opera, "Il Quinto Fabio" had been performed with success. In 1786, after visiting London, he made Paris his permanent home. CHERUBINI was not slow to recognize the difference in the requirements of the Grand Opera, as given on the Parisian stage, and the conventional style of the Italian. He also was quick to comprehend the great benefits arising from the reformatory influence of the master-works of GLUCK upon the musical-dramatic art. His first opera written for Paris, "Demaphon;" was received rather indifferently; but in 1791, in "Lodoiska," he gave evidence of his acceptance of the new and grandly improved school, and at once was placed in the foremost rank of Opera composers. Although an Italian, CHERUBINI can not well be classed with his Italian contemporaries, on account of the great difference that distinguishes his works, with regard to form, execution, and general character, from those of the most successful Italian composers of this epoch. An intelligent, skillful contrapuntist, a perfect artist in his conscientious sense of the beautiful, he may be considered a disciple of the Art-principles that guided MOZART and HAYDN. Of all his operas, but two, "Medea;" and "Les deux Journees:" are now performed from time to time, although his complete works will remain for all time to serve as models of a complete knowledge of the deep resources of Musical-art.

Departure from old Italian forms.

Spontini. 1774–1851.

GASPARO SPONTINI, born at Jesi, a small town in the Roman States, having already brought out fifteen operas on the Italian stage, in 1803 made Paris his home. There he wrote "La Vestale," "Ferdinand Cortez," and "Olympie." In 1820 he was appointed director-general of Music at the court of the King of Prussia, In Berlin he wrote "Nurmahal," "Lalla Rookh," "Alcidor," and "Agnes de Hohenstaufen." SPONTINI has been called the composer, *par-excellence*, who embodied in his operas written for Paris, the life and spirit of the French empire under Napoleon the first. These were his most successful operas, and in the splendid scenes of the "Vestale," and "Ferdinand Cortez," is re-echoed much of that pomp and martial activity. Animated by a sense of heroic grandeur, he gave to his *forms* a passionate expression and vigor of style, and amid all the brilliancy of scenic representations there flows from his pen the softer chords of human passion and tender pathos, while his orchestral accompaniments are vigorous, sonorous and brilliant according to the requirements of the situation.

Who were the more successful of German Opera composers?

German Opera composers.

Among the more successful of early German operatic writers are PETER WINTER, who, in his style of noble simplicity and dignity of expression, is not dissimilar to GLUCK. JOSEPH WEIGL was also a prolific composer, but of his numerous operas, "Die Schweizer Familie," a work full of charming melody, has alone escaped oblivion. SIMON MAYER was also greatly admired for his numerous operas, as was also the great pianist, J. N. HUMMEL, who had but one rival worthy of his talent. At this time—commencement of the nineteenth century—the one opera of the master BEETHOVEN was given to the world; it being played for the first time in Vienna in 1805. Its first representation was not a success, and the author re-arranged the whole composition for a new performance in 1806. In the new arrangement the three acts of the opera were reduced to two, under which form it is now played. BEETHOVEN, after this experience, could never be prevailed upon to write another opera, which, perhaps, can be accounted for from his exalted devotion to the purity of art principles, as also to the free and independent direction of his mind, and probably in no small degree by his deafness, for in bringing out an opera, the artist must, above all things, be enabled to hear the voices. "Fidelio," as an art-work, of pure form, ideal in its characteristics, elevated and impressive in its meaning, and true in its dramatic expression, is one of the greatest achievements of German musical art, offering a deep and lasting enjoyment, an ideal feast in the realms of the true, pure and beautiful.

Winter. 1754-1825.

Weigl. 1766-1846.

Mayer. 1765-1845.

Hummel. 1778-1837.

Beethoven.

"Fidelio."

What may be said of the social, political, artistic, and literary condition of Europe at the close of the eighteenth, and beginning of the nineteenth century?

Condition of Europe at close of last century.

The epoch, marked by the close of the last, and opening of the present century, was a remarkable one, in the history of European nations. Everywhere the bold spirit of Reform tore down and scattered old traditions, old conventionalities, prejudices, and laws. The spirit of Revolution penetrated to the depths of society, destroying much that was good, creating in its stead much that was better. Musical dramatic art, lending its voice to all that was grand and passionate, as well as naïvely humorous and comical, seemed to reëcho all the passions which upheaved the bosom of all European nations. That epoch was a time of golden harvest for musical art, and such an abundant one that both the student and historian are at a loss which to enumerate, when such an array of art-production lays exposed for study and criticism.

Influence of Music and Art.

Which "form" of musical-dramatic art, at the epoch of which we have been speaking was universally received as a model for composers?

French Art-form temporarily in the lead.

The French Grand Opera, as constructed by LULLY and RAMEAU, and through the genius of GLUCK triumphant in Paris over its apparently invincible Italian rival; forced those Italian composers who wrote for Paris to accept many of GLUCK'S principles regarding dramatic-music. In Italy, though slow to accept the reforms, the composers saw that the labors of GLUCK and MOZART necessitated on their part broader views.

For what, only, did the Italian audience care for in the Opera?

Italian taste.

Their passion was simply for the melodious *arias* that some favorite artist was to sing, and the elaboration of this, or that, *aria* to suit the voice or whim of some pet singer, was the ambition as well as the obligation of the composer.

What composers completed the Reform that was to place the pure Italian Opera again at the head of Musical-dramatic art?

Italian Opera as reformed. again triumphant.

At the hands of such conscientious artists as PAISIELLO, SACCHINI, SARTI and CIMAROSA, CHERUBINI, SPONTINI and SALIERI; all more or less influenced by the reforms emanating from the French; the Italian opera sprang into new life, and through the genius of ROSSINI once more obtained universal dominion over the European stage.

Give briefly an account of the artistic career of Rossini, mentioning his more important operas?

Rossini 1792.

GIACOMO ROSSINI was born at Pesaro, in 1792. The first important step to his so brilliant career was the production in Venice in 1813, of "Tancredi," and "L'Italiana in Algieri." In 1816, he wrote "Il Barbiere di Seviglia;" "Othello;" and "Cenerentola;" followed latter by "Moise;" "La Gazza ladra;" "Donna del Lago;" "Semiramide;" "Le Seige de Corinth;" and finally "Guillaume Tell." The unequalled fame of the composer, and the unexampled popularity of each of these operas is a matter of historic fact. To assure himself the success that was his chief aim, he devoted his wonderful talent to the production of effective, clearly defined melodies. Understanding the irresistible arts and resources of the singers, he made it a study to write for *them*, as well as for the audience, consequently they became his strong allies. Gifted with an original and inexhaustible talent for melody, and a rich vein of humor; in the whole history of music there exists no composer who has elicited such universal admiration, and whose works are received with more applause. With the exception of "Guillaume Tell," his operas consist of the purely melodic element, his overtures are light and brilliant, his phrasing simple yet rhythmic. In "Guillaume Tell," he undertook to introduce the purely dramatic element, as so gloriously achieved by GLUCK, MOZART, CHERUBINI, SPONTINI, and others. The success of the opera as an art-work is complete, but in its composition he had to abandon his inborn art-principle, and seems never to have been able, or at least inclined to return to his former style, while the latter "form" must have proved uncongenial as his pen refused again to write.

"Guillaume Tell."

Name some of Rossini's Italian contemporaries who achieved permanent success and world wide reputation?

Bellini. 1802–1835.

"I Puritani."

VINCENZO BELLINI was one of the more successful composers of this epoch, whose works show fine qualities of melodic inventiveness, and dramatic expression. His operas "La Norma," "La Sonnambula," "Romeo e Giulietta," "I Puritani," "La Straniera," "Il Pirata," and

"Beatrice di Tenda," were played amid great enthusiasm on all the principal stages of Europe. "The Puritans" is the most finished of all his compositions, having the most perfect *form*, elegant instrumentation, and nicety of finish.

Donizetti. 1798–1848.

GAETANO DONIZETTI was also a very popular writer of operas of a highly dramatic character. The principal numbers of his works are "Anna Bolena," "Lucia di Lammermoor," "Lucrezia Borgia," "Elisére d' Amore," "Don Pasquale," "La Fille du Regiment," "Il Poliuto," "Linda de Chamounix," and "La Favorita." DONIZETTI'S best works sparkle with piquant or gracefully florid melodies, while his *quartettes*, *trios*, &c., are productive of the greatest effect. His "Lucrezia Borgia," and "Linda di Chamounix," are in many respects great works and universally admired. The plot, and construction of his operas is essentially dramatic; and connected with his undying melodies are the histories of the most popular and noted singers of the nineteenth century.

"Lucrezia Borgia."

"Linda di Chamounix."

Mercadante. 1797–1870.

SAVERIO MERCADANTE, a dramatic composer, considered inferior only to Rossini, was the author of a number of popular works. His opera-buffa "Violenza e Castanza," and opera-seria "Maria Stuart," were immensely popular.

Verdi. 1814.

GUISEPPE VERDI, the composer of "Ernani," "Il Trovatore," Rigoletto," "La Traviata," "Attila," may be regarded as the most talented, most popular among Italian opera composers of the present time, possessing in a remarkable degree facility in melodic construction, dramatic power, and talent for effective scenic situations. The works mentioned were all written before he was thirty years of age. "Aida," a recent work is considered more worthy of his great talent, and may be ranked with the grandest dramatic works. His "Requiem," as an art-work, places VERDI in the front rank of the world's great composers.

Mention the principal French composers of this epoch?

French Opera.

L. J. F. HEROLD is among the more noted of the modern composers, and his operas "Marie," "Zampa," and "Le Pré aux Clercs," still keep their places among the noted opera bouffes.

Herold. 1791–1833.

A. Adam. 1803–1856.

A. ADAM, was a composer of some popular works, "Le Postillon de Longjumeau," "Le Chalet," "Giralda," and others are full of pretty melodies and comic situations.

Auber. 1782–1871.

D. F. E. AUBER, was the most remarkable among modern French composers. He composed a great number of comic operas, among others "La Neige," "Le Concert â la Cour," "Fra Diavolo," "Les Diamants de la Couroune," "Le Domino noir," and "La Part du Diable," works distinguished by a sparkling spirit, an elegant melodious style, lively humor, and a *distingué* comic setting. AUBER'S masterpiece "La Muette de Portici," composed for the stage of the Grand Opera, is an *opera-seria*, in the grand style, full of noble dramatic fire and expression.

Halevy. 1791–1862.

J. F. F. HALEVY, the composer of some fine operas, such as "La Juive," "L'Eclair," "Les Mousquetaires de la Reine," earned his greatest reputation as a Professor of the Paris Conservatory, by forming such artists as GOUNOD, VICTOR and MASSÉ, who with CLAPISSON, BAZIN, BOU-

LANGER, FELICIEN DAVID, and other noted musicians keep up the traditions and reputation of the French lyric stage, and School of Music. An exceptional place among all French writers was occupied by HECTOR BERLOIZ, the instrumentalist *par-excellence*. His first opera "Benvenuto Cellini," was produced in 1838, but failed to please the Parisians, from the fact that in his effort to give the scene a greater dramatic interest, his score was lacking in the traditional "taking" melodies. "Benvenuto Cellini," as an art-work is full of dramatic truth and expression in the treatment of the *recitatives*, and the *ensemble* pieces, the whole sustained by beautiful instrumental illustrations, and orchestral coloring. Berloiz' "Overture to Lear," and his dramatic symphony "Romeo and Juliet," have been received with great favor.

Berloiz. 1803.

What was done for the Operatic stage by English composers during this epoch?

English opera composers.

The principal English opera composers who lived at this epoch were H. BISHOP, BALFE, WALLACE, and BARNETT. Their compositions though some of them were popular for a time, are neither distinguished by any special marks of excellency, nor by any effort or marked success in trying to create an original style of English opera. BALFE was born in Ireland, and first received attention on account of a remarkably expressive baritone voice. Merging the singer into the composer, his operas of the "Enchantress" and the "Bohemian Girl" have enjoyed an immense popularity. WILLIAM VINCENT WALLACE was also of Irish birth, and from his early youth was considered a musical prodigy. His two most popular operas, "Lurline," and "Maritana," are full of sweet, smooth-flowing melodies, and although his operas are rarely heard upon the stage, his songs, piano-forte compositions, and *fantasies* upon his operatic airs are included in all complete *repertoires*. English composers, like STERNDALE, BENNETT, MACFARREN, H. SMART, SULLIVAN, and others, have in their *cantatas* and *oratorios* written some dramatic pages, thus proving that, with the necessary opportunity and experience, it is possible for a school of English opera to be founded by English composers.

Balfe. 1808–1870.

Wallace. 1815–1865.

What of the progress during this epoch of the Musical-dramatic Art in Germany?

German opera.

At the beginning of the nineteenth century a new element, the *romantic*, began to find its way into the poetry and literature of Germany. The poet, dissatisfied with scenes of mere reality, took refuge in the sphere of the spirit-world, and conversed with *elves*, *gnomes* and *fairies*, where the imagination created a new fantastic world full of fanciful charms.

The elements that composed the romantic world found a congenial echo in Music—for the latter, by means of her rich accentuation and passionate expression, possesses in a great measure the power of softening the discordant conflicts between real life and that of the imagination. The romantic school found a fruitful field in the opera-form, and based

its creations upon national popular poetry, folk-songs and fairy tales, which artists like SPOHR, WEBER and MARSCHNER used effectually to create some remarkable works. LOUIS SPOHR, known as one of the greatest violinists that Germany ever produced, composed some very important operas. His "Faust" and "Jessonda" are his master-works, while all of his works bear the print of true artistic value.

Spohr. 1784–1859.

Von Weber. 1786–1826.

CARL MARIA VON WEBER, was SOPHR'S great rival. At the early age of fourteen he had already composed an opera, "Das Waldmädchen." Taking up his residence in Dresden, in 1817, he composed there his three grandest operas—"Der Freischütz," performed in Berlin in 1821; "Euryanthe," in Vienna, in 1823; and "Oberon," written for London, and brought out there in 1826. "Der Freischütz," the grandest triumph of the romantic school, must be regarded as WEBER'S most complete success. WEBER was especially successful in truthful representation and characterization of the different dramatic scenes. His vivid imagination, exquisite melodic inventiveness, and profound knowledge of orchestral resources and effects, enabled him to impart to his operas a characteristic life and coloring that is unexcelled. The predominating traits of "Der Freischutz" are the demoniac, the mysterious forest life, the *naïve* peasant joviality; in the "Euryanthe," the romantic, *chevaleresque*; and of "Oberon," the bewitching charms of the fairy world; and in each instance the composer well knew how to use the adequate æsthetical means to reach his desired purpose.

"Der Freischutz."

"Euryanthe."

"Oberon."

Into how many distinct classes may the compositions of German writers for the Musical dramatic stage be divided?

Into four, namely—those who have cultivated MOZART as a model, those who followed the schools of GLUCK, and BEETHOVEN; the imitators of the romantic school of SPOHR and WEBER; and the French Italian style.

What great composer of this epoch may be considered at the head of the "eclectic" school of Musical Art?

Meyerbeer. 1795–1864.

GIACOMO MEYERBEER, born at Berlin in 1794, must be regarded as the extraordinary head of this style of composition—if it can be regarded as a distinct school—for his operas present such a clever combination of German, French and Italian elements, that it is almost impossible to separate them. His extraordinary versatility of talent, and the facility with which he used his great knowledge, enabled him to reap confirmed success in the entirely different schools of Italy, Germany, and France, as well as in the opera-bouffe. In his native city he brought out his first opera, "Jepthah's Daughter," also the oratorio—"God and Nature." Going to Venice to prosecute his studies in the Italian school, among others he wrote "Romilda e Constanzo," "Almazor," and "Il Crociato in Eggito," the success of which gave him immediate reputation in Germany and France. Taking up his residence in Paris in 1826, he wrote for the Grand Opera, not however without fully realizing that to

win the fame he so much craved, his work for the Parisian stage must be of a far higher character than his former works. He produced "Crociato," with success, after which he retired to meditation and study, and by means of unusual perseverence and energy, submitted his great talent to a complete transformation,—not with the pure desire to elevate the Musical-dramatic art,—but simply to satisfy a mere craving for reputation. In 1831, "Robert le Diable," was produced with great success and was the means of placing MEYERBEER at the head of French opera composers. In 1836, "Les Huguenots," in 1849, "Le Prophete," and in 1864, "L'Africaine," were given to the world, the successes of which left scarcely anything for the ambitious composer to desire. For the Opera-comique he wrote "L'Etoile du Nord," and "Le Pardon de Ploermel."

"Robert le Diable"

"Les Huguenots."

"L' Africaine."

"Le Prophete."

To whom is Wagner indebted for his insight into, and understanding of the requirements of the Musical Drama?

RICHARD WAGNER is now the recipient of the same fierce opposition, and encounters the same passionate prejudice that his great prototype, GLUCK, was forced to meet and oppose single-handed; but when the disciples of the "new school" claim for their prophet entire originality, and cutting adrift from old forms and conventionalities, they fail to remember that WAGNER'S privileges as an art student have been a thousand fold more advantageous than those of GLUCK, or MOZART, or BEETHOVEN. GLUCK'S reforms *can* be claimed as *original*, for he had no great experiences to draw from such as WAGNER has in the schools of GLUCK, MOZART, CHERUBINI, SPOHR, WEBER, and MEYERBEER. The successors of GLUCK have all *perforce* been influenced more or less by his works; have all considered the opera as a lyric-dramatic art-work, in which music is the principal factor.

Wagner. 1813.

What is Wagner's theory relative to the Musical Drama?

WAGNER'S theory, upon which his so-called *reforms* are based, is, that all of the great operatic composers—his predecessors as well as his contemporaries—have misconceived, misunderstood the real character and dramatic meaning of the Opera in its true "form," and that the root of their false treatment is to be found in the too great significance which is given to the musical part, at the expense of the poem (the *libretto*), which latter—according to WAGNER'S judgment and seeming understanding—should rank before the musical development.

His theory.

In direct contradiction to Wagner, cite from Steffano Arteaga in relation to Operatic form?

STEFFANO ARTEAGA, a Spanish Jesuit, and the most profound and philosophical of all the old writers upon the melo-drama; says—"The word "opera" does not mean one thing alone, but many things collectively; that is, the closest union of poetry, music, decoration, and pantomime. In every other poetical work, poetry is the unlimited power on

Arteaga.

which every thing is dependent. This is however, not the case with regard to the Opera; in this, poetry is not the sovereign, but only the companion of the other arts; hence, those poetical subjects which are not capable of flattering the ear by means of sweet sounds, or the eye by means of the agreeability of the spectacle, should be banished from the opera. But as *music* is generally considered as the most essential part of the drama, and as poetry receives its greatest power from music, the character of the operas is thus determined by the changes introduced in the interests of music."

Quote from Rousseau?

J. J. Rousseau. 1712-1754.

ROUSSEAU, the celebrated French author, philosopher and musician, says: "The opera is a dramatic and lyric spectacle, in which effort is made to unite all the charms of the fine arts, and the different parts of which consist in poetry, music and pantomime. Music, the essential part of the lyric stage, becomes as such, one of the fine arts, capable of exciting all kinds of sentiments and illustrating all the different scenes, rivalling in this with poetry, which it embellishes with new charms, and even triumphs over while crowning it." KOCH, a noted theorist of the eighteenth century, says: "Opera, *or drama per musica*, is a spectacle set to music throughout—the union of several arts.

H. C. Koch. 1749.

According to these theoretical and learned definitions of the Opera, what has always been considered as the essential part, the *sine qua non* of the Musical-drama?

Music has always been considered as the essential part of the Opera. The task of the poet—librettist—was, and is, to arrange the *libretto* according to dramatic laws, but, at the same time, to modify its economy according to the laws of musical development. The poem was merely a sketch of the outlines of the dramatic situations, Music claiming its incontestible right to predominate everywhere.

Briefly summing up the development of the Opera, what are the principal epochs of musical dramatic progression?

That, of the banishment by Italian composers, in union with great singers, of all dramatic life from the stage, and the entire devotion of the art to vocal excellence and display; and that of the *reforms* imitated by GLUCK, LULLY and RAMEAU, who strove to give the scene more logical dramatic meaning, at the same time invariably giving to music the supremacy, as the more important of the two factors.

What may be said of Wagner's operas, and of his musico-dramatic form?

Wagner's Dramatic Art-form.

Although WAGNER has exposed, by severe criticism, the shallowness and unnatural form of the Grand Opera, of which MEYERBEER may be considered as the last great representative; his dramas are in fact based upon the grand opera style, and although he has indeed dropped the opera *aria*, we find still the same brilliancy, richness and variety of scenic effects, and Music exerting itself to deepen the emotional expression. In place of the *aria*, we find the "opera-melody," a

melodious recitation, forming a medium between "recitative" and "song," and to give to his style of recitation all rhythmical form, variety and animation, he adopts a form of verse called *alliteration*, which was used in the early periods of poetic art. This melody (WAGNER terms it *melos*) rests upon a rich harmonization, used in a manner totally unrestricted by any conventional laws of modulation or counterpoint.

What relation does the orchestra bear to the drama in Wagner's composition?

The orchestra, as treated by WAGNER, becomes a most powerful agent to enrich, intensify and broaden the dramatic expression of each character. WAGNER'S orchestra is not used simply to play accompaniments, or to fill up unpleasant voids; his aim is to treat the dramatic orchestra in the ideal sense to which BEETHOVEN gave it possibilities in his *symphonies*. Every dramatic situation has its individual *motivo*, which is made by the poet-musician to appear in the orchestral progression whenever the mind of the spectator must be directed to a sympathetic understanding of the scene and action.

The orchestra as treated by Wagner.

Mention the more important Musical dramas of Wagner?

"Rienzi," "The Flying Dutchman," "Tannhauser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger von Nürmberg," and "Der Ring des Nibelungen," the latter colossal work consisting of four parts, to be played on four successive evenings:—"Das Rheingold," "Die Walküre," "Siegfried," and "Götterdämmerung."

From what source did Wagner obtain the subjects of his dramas?

WAGNER'S theory requires that the subject matter of the *bona fide* musical drama be chosen from the *myths*, *legends*, *traditions*, *folks-tales*, and *fairy-lore* of the Teutonic nations—although he sought and accepted the Irish legend "Tristan and Isolde," and the Celtic tradition of "Lohengrin," the guardian of the Holy Grail.

What may be considered as a dispassionate and unprejudiced criticism upon the art-work of Wagner?

It is unnecessary to judge WAGNER from a purely musical standpoint, it is not in keeping with his theory and practice in regard to the musical drama. He claims rightly that his work must be judged in its entire plan and unity. Many of his predecessors far excel him with regard to original melodic inventiveness, and continuity of organic, thematic, and contrapuntal development, but in the double capacity of Poet and Musician, he marks an important epoch in the history and progress of musical art, and in this sense the world will wait long for his equal.

CHAPTER VII.

INSTRUMENTAL MUSIC. THE FUGUE. CANON. SONATA. SYMPHONY. CONCERTO. OVERTURE. SUITE, ETC. INSTRUMENTATION. THE ORCHESTRA. FORMS OF MUSICAL COMPOSITION.

What is understood by Instrumental music?

The term *Instrumental* is applied particularly to those greater compositions in which the human voice has no part. "Instrumental music" is that which is composed especially for some instrument.

How were the first musical sounds produced?

Song, the earliest emanation of the world of feeling and emotion within the soul of man, was first uttered by that wonderful organ, the human voice; and undoubtedly one of the first endeavors of civilized man was to improve and cultivate this organ until it became a highly artistic instrument.

Human voice.

To what use was singing first devoted?

It being man's highest inclination to devote his finest gifts to the glory of his Creator—Song became at an early period the ornament of all temple-service.

First songs.

Was Instrumental music cultivated among the ancients?

Musical instruments of some form have been in use from the most remote period; the pipe, harp, organ, trumpet, and other instruments were in use before the flood. The instrumental music of the Egyptians was confined to a few instruments—the *pipe*, *harp, or lyre*, *psaltery*, *timbrel*, and *sackbut*; the use of the instruments being simply for dynamic effects, to enliven and mark the *rhythm* of their sacred songs and triumphal marches. The instrumental music of the Hebrews was similar to the Egyptians, and used for similar effects. The Greeks used the *flute*, *zither*, and *sackbut*, as an accompaniment to the *chorus*, which formed an essential feature in their tragedies; in fact, both vocal and instrumental music were always heard in their theaters as necessary adjuncts to the plays.

Ancient music.

Hebrews. B. C. 1050.

Greeks. B. C. 750.

At what period was an artistic signification and importance first attached to the cultivation of Instrumental music?

The old Hebrew, Greek and Roman authors are lavish in the praise of the astonishing effects of instrumental music, as introduced in their

Sixteenth century.

temple-services; but not until the sixteenth century was a real artistic signification given to the study of Instrumental Music as a distinct branch of the art.

Did any of the Western nations possess a distinctive type of musical intruments?

The Celtic races possessed several kinds of instruments, such as the Irish *harp*, and the *crowth*—or *rotta*—a kind of violin in a very primitive state of construction; the German races also, on their emigration to the southern provinces of Europe, brought with them different types of musical instruments.

Was Instrumental music cultivated by the early Christians?

Early Christians.

The early Christians were at first adverse to the music and the instruments of the heathens; but by degrees many of their customs were accepted, and also their musical instruments were finally introduced into the Churches of the Orient.

Was Instrumental music cultivated by professional composers in early times?

Early Instrumental music.

Instrumental music, if not intended for the Church, was for a long time despised by professional composers, and its crude execution was left to uneducated men and women. In some parts of France and Germany these musicians formed regular corporations, with laws peculiarly their own, and sanctioned often by the King, or the Count, in whose domain they resided. The head of the company was called the "King of the Fiddlers," or the "King of the Pipers," and they enjoyed the exclusive privilege of furnishing the music for the festivities of the villages and towns.

What class of musicians were those of the middle ages who rendered the so-called Folk-songs so popular?

Jongleurs, or Minstrels.

In the middle ages, the Jongleurs, or Minstrels, a class of musicians very little respected, wandered about from village to village, and sang their songs, and cracked their jokes to the infinite delight of the people.

Are these worthless itinerant musicians, or minstrels, to be confounded with the Troubadours, or Bards?

The Troubadours were a very different class of musicians, the name being originally given by the Cambro-Britons to their poets, and since applied to the poetic authors of all ages, from the rhapsodist of ancient Greece to the rhymist of modern times. The power and influence of this order of men was formerly very high. The term *bardus*, according to FESTUS and CAMDEN, is pure British or Celtic, and denotes a singer; Carolan, the last of his race in Ireland, died in 1738. To him we are indebted for a large proportion of the popular Irish melodies.

What was the character of the Instrumental music of the middle ages?

Middle ages.

The pieces played by the early instrumentalists were no doubt Folk-songs, simply arranged in dance forms, and adapted to the instruments

then in use. The music books of the sixteenth century contain many pieces to be played as dances; such as the *pavane*, the *passamezzo*, the *gaillard*, the *saltarello*, the *imperial*, etc., all arranged from favorite Folk-songs for the organ, the harpsichord, the lute, guitar, viola, and other instruments.

What term was applied to the manner of expressing, by means of the letters of the alphabet, the sounds produced by the strings and stops of the different instruments?

It was called *tabulatura*, or *tabulature*—now understood by the term *score*.

What is the material difference between the character and direction of musical art at the present day and that of the sixteenth century?

Although a great number of musical instruments were in use in the sixteenth century, instrumental music made but slow progress. Composers directed all their attention to Choral music, and if, besides dance music, other pieces of a more serious character were required, the musicians selected something written in "polyphonic form"—for instance, a *Madrigal*, or a *Motet*. Since the appearance of the three great masters of the Viennese school, Instrumental music has obtained the ascendancy; indeed Instrumental music, as an art-form independent and distinct from choral or vocal music, is entirely a modern art, not more than two hundred years old.

What are the objects of Music, both vocal and instrumental

Vocal and Instrumental music both aim at the same æsthetical purpose; they are both the instrumentalities of expressing, by means of ideal artistic forms, those feelings and emotions of joy and sorrow, of devotion and praise, that move man's soul. Vocal music found its first and gradual perfection in connection with poetry. The musical imagination of man was thus assisted by the support of decidedly-expressed sentiments. In the course of time a vocabulary of fixed melodious forms established itself, corresponding with those of mere language, for the expression of man's ideal inner life. Only then was it possible for purely Instrumental music to create its own peculiar forms on the basis of those vocal ones.

In adapting vocal music to the use of various instruments, what course did musicians have to pursue?

The facility of sustaining as much as the composer's ideas required, the various tones of a melody—a peculiarity of the human voice—was an impossibility; consequently the players supplied the want of a long-sustained note by varying the principal tones of the melody by means of *trills*, *tremolas*, and different ornaments. This manner of varying a melody was called "coloring," and was the cause of no little dissension on the part of musicians and composers, until finally the peculiar "forms" of Instrumental music were fixed, and time only required, in connection with genius, to elevate it as a distinct art-form to its proud position at the present day.

What Instrument, among others, seems to have received the first careful attention from composers?

The organ.

The Organ seems to have received the first careful attention from composers. Its gradual development went hand in hand with that of Counterpoint, and history relates of a great organist, one FRANCESCO LANDINO, who lived in Venice in the fourteenth century. BERNHARD, a German, to whom is attributed the invention, or improvement, of the use of *pedals*, and ANTONIO SCARCIALUPI, an Italian of the fifteenth century, are mentioned as noted organists, but as none of their works have been preserved, we have no means of judging of their actual acquirements. CONRAD PAUMANN, of Nuremberg, in the fifteenth century, although blind from his birth, made himself master of the most important instruments of his time, and has left a number of compositions for the organ in two and three "parts," written in very fluent counterpoint, which give evidence of the advanced state of the art even at that period.

Landino.

Bernhard.

Scarcialupi.

Paumann.

Mention noted contemporaries of Paumann?

There remain in history the names of quite a number of organists and pupils of PAUMANN, all more or less celebrated in this peculiar branch of musical art, which shows that the study of the organ was very generally cultivated, and that the foundation was already laid of that great school of German organists, of which JOHN SEBASTIAN BACH forms the culminating point. Among the pupils of PAUMANN may be mentioned, HOFHAIMER, LEGRANT, PAUMGARTNER, GEORGE VON RITTENBERG—and at a later period were SCHLICK, AMMERRBACH, JACOB BUNS, SCHMID, and JACOB PAIX.

J. S. Bach.

What was the relation existing between the social and religious life of the people of the fourteenth and fifteenth centuries?

Relation between social and religious life, in 14th and 15th centuries.

Their religious and social life were very intimately connected, and the forms of musical art admitted by the Church, exercised also their influence over those destined for the amusement of the home circle, and thus the organ was found in the house of the private citizen as well as in the Church.

What was the progress of the cultivation of Instrumental music among the Netherlanders?

The organ among the Netherlands.

The art of organ-playing, and the general cultivation of instrumental music among the Netherlanders, those great masters of Counterpoint, was diligently pursued. The most celebrated among them was JOHN PETER SWELING an organist of Amsterdam. His reputation was so great that from all parts of Germany young organists came to profit by his instruction; and he bore in Hamburg the not uncomplimentary title of "manufacturer of organists."

Sweling. 1540–1622.

Who were the masters of Instrumental music in Italy at this epoch?

Italy.

Several great masters distinguished as organists as well as composers were produced by Italy at this epoch, among them were PARABASCO,

ANDREA, and GIOVANNI GABRIELI, MERULA, FRESCOBALDI—called the "father of true organ playing,"—and PASQUINI, each of whom contributed in a considerable degree to the perfection of the "forms" of organ music.

What were the forms of Organ, or Instrumental music generally cultivated at this period?

Toccata. Fugue.

The Toccata and Fugue—though the toccata seems to have received the greatest attention from these masters. The Toccata was a short, improvised form, consisting of defined melody, lively phrases, broken chords,—arpeggios; all worked up in strict contrapuntal form, and suggestive of free, instantaneous improvisation; and was played before, and as a sort of introduction to, the *fugue*.

What musical terms were used by the old masters to distinguish the different *forms* of their compositions?

Musical terms.

The old masters used a number of terms as indicating a distinct *form*, but without attaching to them as much signification as is done at the present time. Their short improvisations, or pieces, were called *fantasies*, *ricercari*, *contrapunti*, *canzone;* while with us the term *ricercare* or *ricercati*, for instance, means a master fugue,—an art fugue; *i*, *e*., a fugue in which all intricacies of *double counterpoint* and *canon* find place.

What were the Instruments most in use during the sixteenth century?

The virginal.

The keyed-instruments were the *virginal*, the *spinet*, the *clavichord* and the *harpsichord;* and the instruments with strings were the *lute* and *guitar*. The tone of the keyed-instruments was free and clear though thin in volume. The virginal was termed the instrument for the ladies, and was much in favor, particularly in England, and at the court of Queen Elizabeth, between whom and Queen Mary of Scotland, there was considerable jealous rivalry as to who should gain the supremacy as a "virginal" player. A volume of pieces called "Queen Elizabeth's Virginal Book," is still preserved in the British Museum, the compositions consisting of preludes, dance tunes, and variations on popular songs, written by TALLIS, BIRD, BARNABY and Dr. BULL, as also ORLANDO GIBBONS, who, judging from his compositions was much advanced as a composer and player upon the virginal, organ, and harpsichord.

Describe the Lute, as used during the sixteenth and seventeenth centuries?

Lute.

The Lute was the favorite instrument among all nations during the sixteenth and seventeenth centuries, and may be said to have had its origin with the most remote nations of antiquity. As used at this time its form was *oval* and about eight inches in diameter. Attached to the body was a long neck, inlaid with nine frets, which marked the *intervals*, and over which the strings ran; at the extremity of the neck was fixed the head or cross, into which the screws for tightening and tuning the strings were fastened. The instrument was not unlike the guitar except that it had more strings,—from eight to twenty-four. The following quaint passage

quoted from MACE'S "Musik's Monuments," will convey an idea of the manner in which it was played. "Now, as to this order," says MACE—who was a passionate lover of the Lute,—"first set yourself down against a table, in as becoming a posture as you would do for your best reputation. Sit upright and straight; then take up your lute, against your left shoulder and ear, lay your left hand down upon a table, and your right arm over the lute, so that you may set your little finger down upon the body of the lute, just under the bridge, against the treble or second string, and then keep your lute stiff and strongly set, with its lower edge against the table edge; and so holding it firmly, cause it to stand steady and strong, so that a bystander cannot easily draw it from you. This is the most becoming, steady, and beneficial posture." The Lute was a very fragile instrument, and very defective as regards its powers of remaining in tune, but notwithstanding its many defects, this instrument was held in high esteem by musicians and amateurs, until the latter part of the last century.

Was Music written for more than one instrument used at this period?

Combination of instruments.

In the sixteenth century it was already the custom to combine the sounds of different instruments as an accompaniment to the voice in the Church, as well as in the private chapels of kings and princes. The different instruments used were added simply to increase the resonance and to enrich the body of the sound. There were then no extra "parts" written for the instrumental performers; who had to transpose and arrange the vocal parts for their instruments in the best way they could.

A vocal solo.

If a singer desired to sing alone,—pieces for *one* voice having not yet been invented, he would choose a piece in the contrapuntal style, sing the upper "parts" as the air, and play on a lute or guitar, the other "parts" as an accompaniment.

The invention of what Art-form did much to give an impulse to the perfection of Instrumental music?

The opera-form and instrumental music of sympathetic progressiveness.

With the invention of the musical-drama—the opera—and its gradual development, Instrumental music began to emancipate itself from its customary place as a mere echo of the vocal parts. It was found necessary with the invention of the "recitative" to sustain a singer with a careful and direct harmonic accompaniment, and at the same time not interfere with his dramatic action; consequently separate and explicit parts had to be written for the accompanying instruments. Short pieces called *symphonies*, were used to introduce the different scenes; and similar short pieces—merely improvisations—called *ritornellas* were played between and at the close of the different parts or acts.

What instruments were used on the occasion of the first production of Rinuccini's Opera "Euridice"?

Opera of "Euridice," how accompanied.

According to competent authors, RINUCCINI made use of but *five* instruments, the *harpsichord*, *guitar*, *a viol*, *flute* and a large *lute* or

theorbe ; although on some previous festival occasions, as many as forty instruments had been used to play the accompaniments and the ritornellos. The longest instrumental movement, introducing a scene, in "Euridice" consists of fourteen bars.

To whom was due the honor of creating independent and novel art-forms for Instrumental music ?

Venetian school

To the masters of the Venetian School of Music, and foremost among them, CAUDIO MONTEVERDE, and GIOVANNI GABRIELI, belong the principal credit for creating in a marked degree new and independent forms for instrumental music, and also for introducing a more perfect and effective style of instrumental accompaniment. Through their labors the line of distinction between instrumental and choral music became more discernable, while each gave to the other more art-meaning and support.

Monteverde.

MONTEVERDE, in his operas introduces quite a number of independent instrumental pieces, such as *symphonies*, *toccatas*, *ritornellos*, *romanescas*, *maurescas*, *ricercares ;*—and the desire to make use of instrumental effects as a means of characteristic dramatic coloring is apparent in all his operas, but more especially in the battle-scene between Tancred and Clorinda, from TASSO'S "Jerusalem Delivered," produced in 1624. The scene describes the encounter between Tancred and Clorinda ; the former being the lover of Clorinda, but meeting in the darkness they do not recognize each other. MONTEVERDE, by means of four string instruments—three violas and a double-bass—unfolds a picture which reflects with great dramatic truth, the passions and eager strife of the two combatants—from the recitative, describing the meeting of the warriors through the hot fight, until Clorinda falls wounded, and Tancred, removing the helmet from his supposed dying enemy, kneels at the side of the woman he so deeply loves.

Battle-scene between Tancred and Clorinda.

What great difficulty always had to be overcome by the Inventor of new musical forms ?

The composer, or inventor of any new forms, must first teach his instrumentalists how to execute them, for having no conception of their meaning, they are prone to ridicule until the beauty or effectiveness of the novel form is demonstrated. The early composers, and originators of the forms which to-day seem so common-place, had each their task to introduce their new difficulties. MONTEVERDE as the originator of new forms and instrumental effects, at once far surpassed all his predecessors in their efforts to produce dramatic music.

Introduction of new forms.

Mention the successors of Monteverde who labored for the perfecting of Dramatic and Instrumental music ?

Carissimi, Scarlatti, Cesti.

CARISSIMI, CESTI, SCARLATTI, and others—pupils and imitators of MONTEVERDE—labored devotedly to bring the use of Instruments in combination—Orchestral—to greater perfection. The construction of their wind instruments (trumpets, cornets, trombones), being yet quite imperfect and difficult to retain in tune, the orchestra consisted almost entirely of

string instruments — the harpsichord, lute, or theorbe; and in the Churches, instead of trumpets and cornets, string instruments were used with the organ, producing greater contrast and artistic effect in the performance of their masses, cantatas and oratorios.

What Instrument was brought to a great degree of perfection about this period?

The Violin.

During the latter part of the sixteenth century the celebrated makers of string instruments, AMATI, GUARNERI, STRADIVARI, STAINER, and others, had brought the *violin* and *violincello* to that degree of perfection that Italian *violin virtuosi* were already beginning to rival in artistic performance the great singers.

Who was the greatest *violin virtuoso* of this epoch?

Corelli. 1653–1712.

ARCANGELO CORELLI as a composer of grand and noble works for this beautiful instrument, as well as by his mastery as a performer, contributed more than any of his contemporaries towards the development of modern chamber-music. As a performer, he was distinguished for a full, round, exceedingly sympathetic tone, and exquisite, truthful, refined expression; while his compositions all breathe the spirit of lofty inspiration.

Mention other *violin virtuosi* of this period?

Tartini. 1692–1770.

GEMINIANI, a pupil of CORELLI; VIVALDI, VERACCINI and, above all, GUISEPPE TARTINI. After an early life of exceeding romance, successive attempts to study the law, music, and a two-years' residence in a convent at Assisa, near Rome, during which, by assiduous labor and the study of the violin, he had gained great mastery over the instrument, he became chapel-master at a church in Padua. TARTINI's compositions for the violin are extraordinarily difficult works, indicating the great talent of the composer, being full of *double-trills*, *skips*, passages in *thirds*, etc. His playing, was distinguished by great elegance, and a round, full tone. His writings comprise numbers of classic works for string instruments and a manual of Harmony, in addition to which he founded a music-school at Padua. TARTINI was called by the Italians, "*Il Mæstro delle nazioni.*" His sonata, called "The Devil's Trill," is so remarkable a work that mention of it may not be out of place. TARTINI dreamed one night that he had made a compact with the Devil, who had become his servant, and whose faithfulness in anticipating the desires of his master could not be excelled. One day he allowed the arch-fiend to use his violin, and, to the great surprise of TARTINI, the Devil executed with superior intelligence a most original sonata. In breathless astonishment TARTINI awoke and seized his violin, to recall, if possible, the wonderful tones he had heard, but in vain. The piece then composed is the "Devil's Sonata," but, to use the words of the composer, "so far beneath what I heard in my dreams that I could have broken my violin and abandoned music forever."

"The Devil's Trill."

What other important Instrument was at this epoch claiming the attention of musicians and composers?

The Harpsichord.

The art of Harpsichord, or piano-forte playing, was at this epoch claiming the worthy attention of great composers. DOMINICO SCARLATTI, son of the renowned ALLESSANDO SCARLATTI, as a performer and composer for the *harpsichord* was the greatest living at this period. His compositions were designated as *sonatas*, though entirely different from the form of a sonata at the present time. They were pieces in one movement, generally in two parts, and built upon some original and graceful *motif*. As a performer, his powers were very extraordinary, far surpassing any other of his time. Other distinguished composers for the harpsichord and performers on this instrument were DURANTE, PARADICE, PORPORA, GASPARINI and ALBERTI.

Dominico Scarlatti. 1683–1735.

What great Organ and Harpsichord players and composers did France produce during this epoch?

France.

One of the most illustrious of French musicians, as well the greatest of a family of artists was FRANCOIS COUPERIN, born in Paris in 1678. Besides being a remarkable performer, he composed some immensely difficult works, and was also the author of an instruction-book, "L'art de toucher le Clavecin," which was of great influence in the development of piano playing. His contemporary and greatest immediate successor was JEAN PHILIPPE RAMEAU, born at Dijon, in 1683, who was distinguished, not only as a performer on the harpsichord and organ, but as a composer of instrumental and operatic works, and as a *theorist*, Rameau's compositions are richer than those of COUPERIN, both in harmonic treatment and in original melodic invention; fresh, ingenious and graceful. RAMEAU was the last of what may be called the "old French school," which was composed of some of the brightest luminaries in the entire circle of musical-art during the seventeenth century.

Couperin. 1678–1733.

Rameau. 1683–1741.

Name the distinguished instrumental composers and harpsichord players of England at this epoch?

England.

England furnished at this period a number of noted composers for stringed instruments, as well as for the harpsichord, and among them none was more celebrated than HENRY PURCELL. As a composer, the unlimited powers of this musician's genius embraced every species of music then known with equal facility. He was a devoted student of the higher forms of the greatest Italian masters; and especially in his Church-music, of which, much is retained in use in England to this day, his devotion to the noble style of the older masters is evident. In all that he wrote whether for the Church, for the orchestra, chamber music, songs, cantatas, or for the harpsichord, his works so far surpass every other English composer of his century, that the writings of all others seem consigned to oblivion.

Purcell. 1658–1695.

What was being done in Germany during the seventeenth century for Instrumental music?

Germany.

During this century Instrumental music made great progress in Ger-

many, and the great number of distinguished artists who devoted all their energies to this branch of musical art soon assured its supremacy in that country. To the organ and the harpsichord were at first devoted the most attention. The importance of Protestant Chorale—music was receiving greater attention, and as the organ was to lead, and at the same time accompany the sacred songs with grand harmonies, the better understanding of that instrument became a matter of necessity. "The chorale which was formed and perfected in the bosom of the Protestant Church, gained for the Protestant organist the same meaning, the same importance, that the Gregorian chant so justly obtained for the great Church composers of the fifteenth and sixteenth centuries; it forms the basis of German-protestant Church music." The German organists, the hereditary and devoted cultivators of that great art, "Counterpoint," in its broadest sense, employed all of their talent to enrich by means of suitable and artistic organ-playing, the music of the Protestant Church service, always using the *chorale* as the foundation, the *theme*, for their efforts. How solid the foundation of this school of German organists, is proven by the production of such masters as BACH and HANDEL.

The Chorale, the basis of German Protestant Church music.

Name some of the most distinguished organists of this German school, the predecessors and contemporaries of Bach and Handel?

German Organists.

SAMUEL SCHEIDT, JOHN J. FROBERGER, (the distinguished pupil of FRESCOBALDI) J. C. KERL, J. PACHEBEL, BUXTEHUDE, REINKIN, ZACHAU, (the master of HANDEL), MUFFAT FISCHER and KUHNAU; the predecessor of BACH at Leipzig, and the first to compose a *sonata*, in which can be traced any similarity to our present Sonata-form. JOHN SEBASTIAN BACH, the greatest organist that ever lived, was the noblest specimen of all this great family of German organists. In the vast number of immortal works left by Bach for the organ, is to be found the true foundation of excellence in the playing of that instrument; while in his orchestral works he has left a monument of artistic greatness, which must serve as a shrine towards which all earnest musicians will be drawn through all time. GEORGE FREDERICK HANDEL—the contemporary of BACH—great in every art-form known at his time, was none the less great as an organist, and in his works for this instrument has left a perfect treasury of new and beautiful ideas.

Bach. 1685–1750.

Handel. 1684–1759.

What was the favorite form of composition of these old masters?

The favorite form was the *suite*; that is, a succession of several different *movements* (lessons, as they were sometimes called), and usually in the same key. These different movements were so arranged as to present necessary æsthetical contrasts; they differed in time, motion, rhythm, and generally consisted of the usual dance forms, such as the *Gavotte*, *Allemande*, *Courante*, *Bourree*, *Passapied*, *Passacaglia*, *Sarabande*, *Minuette*, *Gigue*, *Chaconne*, and also the *Preludium*. Towards the latter part of the eighteenth century the suite gave place to the *partita*, to which the modern Sonata eventually succeeded.

Suite.

What meaning did the musicians and composers of the seventeenth and eighteenth centuries attach to the character and effect of the different movements of a Suite?

The Prelude. The *Preludium*, as formed by BACH, is a movement full of artistic, poetic grace; but as used by most composers was a wild, confused, intricate play; having no perfect form, nor uniformity, and seems intended rather as a test of the tone and mechanism of the instrument. The Pavane. The *Pavane* is a very slow, grave and majestic Spanish dance, anciently in great repute, and danced by gentlemen in cap and sword, and by ladies in their courtly trains. Courante. The *Courante* is a vigorous, cheerful, sprightly movement in triple time, commonly of two strains. The Minuette. *Minuette* is a movement in triple time, of rather a slow and graceful motion. It is said to have been invented in Poiton, in France. The Sarabande. *Sarabande*, originally derived from the Spanish, is a slow, serious movement in triple time. Gavotte. The *Gavotte* is a dance tune of two strains in common time. It is sometimes of a brisk and lively nature, and sometimes, also, of a tender and rather slow movement. Chaconne. The *Chaconne* (*ciacona*) is a composition, the characteristic of which is a fundamental bass, consisting of four measures of three crotchets each, repeated to continually varied melodies, called *couplets*. These couplets passing and re-passing continually from the major to the relative minor key, from the grave to the gay, and without changing the motion of the time, form the most interesting contrasts to hold the attention of the listener. Among the most noted *chaconnes*, is one for violin alone by BACH. The Passacaglia. *Passacaglia* is little more than a *chaconne*, the only difference being that the movement of the *passacaglia* is somewhat graver and with less of life. Allemande. The *Allemande* is a term applied to two kinds of composition; the first, a German national dance in common time, two crotchets in a measure, and of a brisk, lively character; the other, a grave, slow melody, of four crochets in a measure.

Were Bach, Handel, and their contemporaries acquainted with all of the Instruments as now used in the modern orchestra?

They and their contemporaries were familiar with all instruments except the *clarinet*, as used in the modern orchestra; although they did not yet employ these instruments as a means of creating such rich, varied and brilliant effects, as the masters have done since GLUCK and HAYDN. In addition to the instruments as now used, the organ, the harpsichord, the lute, and theorbe, were used by the old masters.

What great German composer of this epoch should be mentioned in connection with the development of Instrumental music?

JOHANN JOSEPH FUX, the renowned theorist and composer, through his writings, exerted a great influence on the musical taste and culture of his time. As a contrapuntist and composer of sacred music he was highly esteemed; but FUX, however, is better known to the world by his "Gradus-ad-Parnassum," a theoretical and educational work of great value and importance, This work, translated into Italian, is, even at the present day, a guide for all the masters and schools of Italy.

Fux. 1660–1750.

What most important classical work of Bach. must be mentioned in connection with the development of the art of piano-forte playing?

The "*Wohltemperite Clavier*," a collection of forty-eight *preludes* and *fugues* in all the major and minor keys. So great is the artistic value, and intrinsic merit of this work, that it has withstood for more than a century all the changing phases of taste, uninfluenced by the caprices or fashions of time.

What may be said of the impulse given to the development of Instrumental Music by Bach, Handel, and their distinguished contemporaries and disciples?

Influence of Bach and Handel upon Art.

The impulse given to Instrumental Music through the labors of BACH, HANDEL, and their disciples, in the north of Germany, and through the influence of the great Italian masters of violin-playing in the south of Germany, was lasting, and forever beneficial to art. Kings and Princes, some with a pure love for art, and others, from mere ambition, supported costly chapels, and orchestras of able musicians. Talented composers were engaged to provide works exclusively for these orchestras, and the *solos*, *trios*, *quartets*, *symphonies* and *concertos*, of able masters, excited the instrumental performers to a development of their skill, until instrumental practice gained a place of immense importance aud influence in German musical culture.

What musical form may be regarded as the culminating point of a great epoch of musical art?

Fugue, Canon and Suite.

The instrumental Fugue, the Canon and the Suite, each one based upon the intricate arts of *Counterpoint*, and as such, the representative musical art-forms of the seventeenth and eighteenth centuries, received at the hands of HANDEL and BACH, the highest degree of development and perfection.

Were these forms cultivated by the contemporaries of Handel and Bach, or by their successors?

They were much cultivated by the successors of HANDEL and BACH, but the rich contrapuntal resources of these masters are almost entirely wanting in the compositions of their successors.

What occurred at the commencement of the eighteenth century to affect, and, in a great measure, transform the musical art-forms of European composers?

Iufluence of French Revolution on Art.

The sudden and violent changes that occurred among European nations during the latter part of the eighteenth century, influenced by the French Revolution, transformed in a great measure, European culture, and was the dawn of a new epoch in musical art.

Is musical art-form affected by the social changes and conditions of nations?

Social changes effect Art.

Musical art is closely connected with the inner life of man, and the progress and development of nations. Music, as an art, participates in the struggles, reverses, and triumphs of man's existence; and consequently, in its forms resembles the different phases of man's development. New and far reaching events give new food to the mind, and

with changes in the realms of thought, come new forms of art and intellectual life

What musical form had reached the greatest point of excellence during the early epoch of musical art?

Vocal music.

In the early epochs of musical art, Vocal Music reached a great point of excellence, even before a serious attempt had been made in the cultivation of purely Instrumental Music.

At what period did Instrumental music become a rival of its older sister, the art of Vocal music?

Instrumental music, 18th century, at first occupied a subordinate position.

At the end of the eighteenth century, instrumental music through the wonderful efforts of HAYDN, MOZART and BEETHOVEN, reached a point of beauty and poetical meaning, surpassing in richness, harmony, and brilliancy of effect, the best efforts of vocal music.

What was the position first occupied by Instrumental music as an Art-form?

Instrumental music at first occupied merely a subordinate position; or harmonic accompaniment to vocal music.

What then was the result of the labors of Haydn, Bach, Mozart and Beethoven for Instrumental music as an independent art-form?

Instrumental music, as the result of the combined labors of these great masters, built up its own form, independent of, and entirely different from, the art of vocal music.

Who is considered the creator of modern Instrumental music?

Joseph Haydn creator of modern Instrumental music.

Although JOHN SEBASTIAN BACH was the first to devote his attention entirely to building up the form of Instrumental music, to JOSEPH HAYDN, must be given the credit of being the *creator* of modern Instrumental music.

What artist through his writings influenced the style and compositions of Joseph Haydn?

K. P. E. Bach, Weimar. 1714-1788.

HAYDN was in a great degree influenced by the writings and form of KARL PHILLIP EMMANUAL BACH, son of the celebrated J. S. BACH.

What is known of the history of Emmanual Bach?

EMMANUAL BACH studied music with his great father rather as an accomplishment to be acquired, than as a profession. The artists nature however, being too strong, he could not resist the temptation to devote his life entirely to music. He was at one time piano-accompanist to Frederick the Great of Prussia. In 1767, after the death of TELLEMAN, he became musical director in the city of Hamburg, in which latter place he died in 1788.

What art-form did Phillip Emmanual Bach devote himself to in his writings?

The Sonata in its early form.

As an Instrumental composer his great excellence is acknowledged, although his vocal music possesses rare merit. The form of his compositions is that of the *Sonata*, similar to that known at the present day

As a pianist his reputation was great. As a composer, he had not the depth of talent of his distinguished father, but striving to approach the taste of the musical public, he became a more popular artist than J. S. BACH.

When was the term Sonata first applied to Instrumental compositions?

Term Sonata first used in the 16th century.

The term Sonata may be traced back to the end of the sixteenth century, when it was used to signify that a certain piece was to be played by instruments alone. Sonatas, but without any special marks of *form*, or arrangement, have since been composed for all kinds of instruments—for one or for several instruments combined.

At what period did the Sonata assume that form in which it is understood at the present day?

Biber.

HENRY BIBER, Kapell-meister at Salzberg, wrote and published, in 1681, six sonatas for violin and bass, which in their form nearly approached the sonata as understood at the present time.

What artist by his Sonatas showed progress over his predecessors?

The Sonatas of Emmanuel Bach.

Although CORELLI, JOHANN, KUHNAU, SCARLATTI, and the celebrated French composer DURANTE, composed and published many interesting pieces called Sonatas, the works of P. E. BACH show immense progress over his predecessors, and in their form they nearly approach the Sonatas of the great BEETHOVEN. Their form generally consisted of three movements, contrasting in time and rhythm. The first movement, the *allegro*, is generally broad in design and rhythm, full of life and brilliant passages; the second, *adagio*, is very simple and exact in harmonic treatment; the third and last movement, the *rondo*, is built upon light rhythmic *motivos*—the whole original, elegant and effective.

Mention some composers, contemporaries of Bach, who composed Sonatas?

GOLDBERG, one of the best pupils of J. S. BACH, the renowned HASSE; LEOPOLD MOZART—the father of the great MOZART, and the well-known *theorists*, KIRNBERGER, MARPURG, AGRICOLA, ROLLE, and HAYDN.

What composer marks a new epoch in musical art by his many instrumental works?

Haydn. 1732–1809.

JOSEPH HAYDN, born at Rohrau, a small village of Austria, in 1732, is the composer, whose instrumental works mark not only a complete transformation from the art-form of the older masters, but the beginning of a new and brilliant epoch.

What is known of Haydn and his work?

Haydn's labor.

Haydn worked incessantly, and with difficulty; not that he lacked in individuality of ideas, but that his taste was not easily satisfied. A *symphony* would sometimes cause him a month of labor to compose, and a *mass* might occupy twice that time. His rough sketches would be filled with interlineations, but when completed by his copyist, there would be nothing like him in harmonic and contrapuntal treatment.

What are the principal works among the vast number of compositions of Haydn?

Principal works of Haydn.

The principal works of his long and laborious life, were one hundred and eighteen *Symphonies*, eighty-three *String Quartets*, forty-four *Piano Sonatas*, five *Oratorios*, nineteen *Operas*, besides a vast number of German and Italian songs, several *Masses*, and many lesser works for different instruments.

Of what modern art-forms may Haydn be considered as inventor?

Haydn creates the Symphony & String Quartette.

HAYDN may be considered as the creator of the modern Symphony and the String Quartettes, as enjoyed at the present day in the higher grade of *Chamber-music*. HAYDN as a composer of these *forms* gives to modern instrumental music greater significance and beauty of construction—by means of his originality, rich inventiveness, and fresh treatment of the resources of the orchestra.

What is the distinctive character which individualizes the music of Haydn?

Character of Haydn's music.

HAYDN breathes, so to speak, his own sympathetic soul into all of his *musical-forms*, making of them perfect tone-pictures. His instruments sing, in fact, like the inspired organs of the ideal spheres. Sometimes humorous, sometimes pathetic; joy, sorrow, and the more tender and *naïve* feelings that can fill the human heart, unfold themselves in HAYDN'S charming tone-pictures.

Upon what *form* is based all modern Instrumental music?

The form of the Sonata the basis of modern Instrumental music.

The Sonata is the type of art-form, upon which is based modern instrumental music. Even before HAYDN wrote, the *form* of the Sonata was in a great measure developed by EMMANUEL BACH, to whom HAYDN acknowledges that he owes his success as the composer of that musical-form. Upon the Sonata also are based the forms of the overture and the symphony, as enjoyed at the present day.

Did the contemporaries, or successors, of Bach and Haydn, accept the form of the sonata as used by the first mentioned composers?

MOZART and BEETHOVEN accepted the form of the Sonata in principal, but according to their artistic individuality, enlarged upon it without changing its fundamental arrangement.

What was the acknowledged forms of the Sonata as known at that period and corresponding with that of the present time?

Construction of the Sonata.

The Sonata at that time, and in a modern sense, is a composition for piano, organ, or other instruments, usually of *three*, but not more than *four* distinct movements; each separate in itself, yet all related, so as to form one varied but consistent whole. It commonly begins with an *allegro* followed by an *andante*, *adagio* or *largo*, then comes a lively and beautiful Minuette, Trio or Scherzo, and lastly, the *finale* or Rondo, in quick time.

What can be said of the String Quartette as created and developed by Haydn?

String Quartette.

Although HAYDN is regarded as the creator of the *String Quartette*,

this form of instrumental composition was known long before his birth. Allegri. Rome. 1609-1652. GREGORIO ALLEGRI, the author of the celebrated *Miserere*, composed in 1629, a String Quartette accompaniment to a vocal piece for the harpsichord. HAYDN, however, raised the String Quartette in the form we now enjoy, to an importance and effectiveness entirely different, and far above those compositions of either Italian or other composers published before or during his time.

What can be said of the influence of the String Quartette upon the development of modern Orchestral music as a whole?

String Quartette basis of all Orchestral music. The String Quartette forms the basis of all orchestral works of any importance, and the development of modern Orchestral music was influenced in a great measure by the successful cultivation of this musical form. HAYDN was devoted to the cultivation of the String Quartette during his long career as a composer.

What are the requirements of a composer in order to cultivate successfully the form of the String Quartette?

Great facility and freedom in the mastery of contrapuntal means is required, as also an intimate knowledge of the extent and resources of the instruments used. Each instrument must be treated in the sense of a solo instrument, yet all must concur to form a harmonious whole.

What other musical form is based upon the Sonata?

The Orchestral Symphony, also in a great measure, the creation of HAYDN, is based upon the *form* of the Sonata.

What is the meaning of the word Symphony?

Symphony. The word *symphony* (derived from the Greek—sinfonia), in the ancient music signified that union of sounds which forms a *concert*, or *unison*. In the modern sense, the word *symphony* is applied to overtures and other instrumental compositions consisting of a variety of movements, and designed for a complete orchestra. The word *sinfonia* was used before HAYDN'S time to designate pieces of music composed for different instruments without any distinct *form* or character, and played as a kind of introduction to cantatas, operas or Church music. In the course of time this short *introduction* gained in dimensions, and pieces consisting of different movements with the contrasts of *time* and *rhythm* took the place of these former insignificant preludes.

Who was the inventor of the Overture?

Lully. 1633-1687. The Overture. JEAN BAPTISTE LULLY was the inventor of the Overture which he used as an introduction to his operas. His overtures are an elaborate form in two parts; the first, usually broad and of a slow movement, the second more sprightly, sometimes a *minuette* or any other piece of dance-form. SCARLATTI used as an introduction to his operas a *suite* of pieces which he called Symphony, consisting of three movements, the *allegro*, *adagio* and *allegro*. This latter *form* of orchestral pieces is undoubtedly the beginning of the modern Symphony.

What may be said of the Composers of noted Overtures, and their works?

Overtures by

The Overture of an opera—called by the Italians, *sinfonia*—is considered by many as an important part of the music of the drama, while others consider it of trifling consequence. The first which enjoyed any reputation in Italy, was the overture to the opera of "Frascatana," by

Paisiello.

PAISIELLO, The *overture* to "Iphigénie en Aulide," by GLUCK, had a prodigious effect when heard for the first time, in 1773, and still continues

Vogel.

to excite admiration. The *overture* of "Demaphon," by VOGEL; also

Gretry.

those of the "Caravan," and of "Panurgo," by GRÉTRY, have had much

Cherubini.

reputation in France. Several *overtures* of CHERUBINI, of remarkable merit, are highly prized among classical programmes in all the concerts of Europe, the most beautiful of which are those of the "Hotellerie Portugaise," and of "Anacreon." The *overture* to the "Magic Flute,"

Mozart.

by MOZART, is an inimitable masterpiece, which will forever be the model of overtures, and the despair of composers. In this fine work everything is united—breadth and magnificence in the opening; novelty in the themes, variety, profound science, and striking instrumentation. As models of dramatic interest, may be mentioned the *overtures* to

Beethoven.

"Egmont," and of "Prometheus," by BEETHOVEN. ROSSINI, in his

Rossini.

overtures of "Tancredi," "Otello," "Barbier de Seville," and of "Semiramide," has multiplied the happiest melodies, and the most attractive effects of instrumentation; but in the *overture* to "William Tell," his genius makes the best use of his happy ideas, and has produced a grand work, and more worthy of his brilliant reputation. The *form* of the overture as adapted by some musicians is that of a general summing up of the opera, a kind of *pot-pourri*, introducing all of the principal themes. While this form may have its advantage, it is an established fact, that no justly esteemed *overtures* are written upon this plan. The *overtures* of "Iphigénie," of "Egmont," of "Demophon," of "Don Juan," "Magic Flute," "Prometheus," and "Anacreon," are really *dramatic symphonies*, and not *pots-pourris*.

Who was the greatest of Haydn's contemporaries?

Of all the great composers who were contemporaries of HAYDN, none was the equal of MOZART, and though many years younger than HAYDN, and in some respects, perhaps, a disciple of the latter; MOZART by means of his genius and great individual power, created, while yet a mere youth, such important works that as a composer he took rank with HAYDN.

What can be said of the early musical career of Mozart?

MOZART commenced his musical career as a *virtuoso* on the pianoforte, HAYDN'S sonatas were among the early works studied and admired

Mozart. 1756–1792.

by him. Upon the sonatas of HAYDN he founded, or formed, all his own writings; differing in many points from his noted model, enriching, enlarging here and there according to his own imaginative powers. For instance, HAYDN often based his first movement on one particular *theme*,

when MOZART, for the sake of greater contrast, associated with his *first* distinctive theme a *second*—the first spirited, the second quiet in sentiment and of a predominantly singing character.

What other Instrumental form received important development at the hands of Mozart?

The Concerto. The Concerto for piano-forte with the accompaniment of the orchestra was developed and perfected to a great degree by MOZART.

Was the form of the Concerto an invention or creation of Mozart?

Concertos of different kinds and for different instruments were composed long before MOZART, but vague ideas then existed with regard to their formal construction. There was the *concerto da chiesa*, or sacred concerto, owing its origin to Viadana; the *concerto grosso*, the *concerto de camera*, composed for one solo instrument with the accompaniment of the orchestra. Concertos were also written for piano alone, as for instance, BACH'S Concerto in F. Major—this form in the modern sense would be classified with the sonata.

How many movements does the Concerto generally contain?

The Concerto generally consists of three principal movements; first, the *allegro*, then the *adagio*, or *andante*, and lastly the *allegro*, or *presto*.

What form of Concerto has been the most cultivated since the time of Mozart?

The *Concerto de Camera*, for one instrument, has been generally cultivated by all composers since the time of MOZART, and the original form of three movements is generally adhered to.

What was the principal cause of the creation of the Concerto?

Origin of the Concerto. The idea which called the Concerto into existence was the desire to exhibit the manifold resources of the solo-instruments, and to afford the solo-performer an opportunity to display his abilities as an executant, his poetical conception, and brilliant fancy. The *virtuoso's* sole endeavor was to make the Concerto a mere vehicle for the accumulation of all sorts of difficult passages. MOZART was none the less successful as a composer of Concertos than he was in every other form of compositions.

What is the relation of the Orchestra to the solo-instrument in the Concerto?

Formerly the orchestral accompaniment simply sustained harmony by means of a mere succession of chords; but owing to its development by MOZART, the different orchestral instruments, without ever losing the position of secondary accessories to the solo-instrument, take a more conspicuous part in the developing of the *motivos*, forming everywhere effective contrasts, and distributing over the whole tone-picture the necessary lights and shades, based upon rich harmonic effects, thus giving to the solo part a more suitable back-ground, as also a distinct predominance.

How did Mozart treat the String-quartette as perfected by Haydn?

MOZART accepted the *form* of the String-quartette as perfected by HAYDN. In fact HAYDN'S excellence in this unique but difficult *form* of instrumental music was the incitement to emulation on the part of MOZART, the six *quartettes* composed by the latter were written rather as an imitation of the greater art-form of HAYDN.

Wherein does Mozart differ from Haydn in this peculiar musical form?

Mozart and Haydn compared.

The String-quartettes of MOZART were, to use his own words, the "fruit of long and arduous labor," and of so great importance did he consider this self-chosen task, that he allowed several years of meditation and careful study to pass, before he permitted them to be played in public. With regard to *form*, MOZART did not differ from HAYDN, that which was distinct in the former was the expression of his own individual sentiment, stamping his melodic, or harmonic treatment with that exquisite sense of noble beauty which is the characteristic mark of all MOZART'S creations.

What is the difference between the Symphonies of Haydn and those of Mozart?

The *form* of the Symphony, as developed by HAYDN, was retained in its principal features by MOZART; the only step he took beyond HAYDN is to be found in the more richly-colored instrumentation. In MOZART'S Symphonies there exists more freedom in the use of instrumental means; groups of certain instruments are opposed to pianos, or other instruments, which alternate in the discussion of a particular thought, or *theme*, thus forming inventions and characteristic contrasts. This afforded more of a variety of tone-color to the whole composition. The melodic element, the *cantilena*, like all of MOZART'S melodies, is imbued with that warmth of feeling and deep and noble expression to be found in the works of no composer of his time.

Mention the Symphony which bears in its ideal form the many experiences in the life of the great composer?

The struggles and disappointments, together with the rude and bitter experiences of this noble-hearted artist, left their gloomy stain upon his soul, all of which are revealed in his great "G minor Symphony." Some of MOZART'S Symphonies revealed moments of that deep melancholy emotion which filled BEETHOVEN'S finest instrumental works.

Name the most noted followers, pupils and imitators of Haydn and Mozart?

HAYDN and MOZART, as the representatives of the highest order of instrumental music, were followed by PLEYEL, FESCA, ROMBERG, GYROWETZ, DITTERSDORF, HOFFMEISTER and VOGLER. Though some of the works of these composers enjoyed at one time universal popularity—often even disputed the palm with the works of HAYDN and MOZART—with few exceptions they have sunk into oblivion.

What may be said of the efforts of the Italian school in the different *forms* of Instrumental music at this period?

Italian school.

Sammartini.

At this period there is very little to discover in the field of Instrumental music as being developed by the Italians. SAMMARTINI composed and performed in Milan, twenty-eight years before HAYDN, *Symphonies* which some claim served HAYDN as models; but the only Italian composers whose instrumental works created anything more than passing interest, were BOCCHERINI, CLEMENTI and CHERUBINI.

What can be said of the writings of Boccherini?

Boccherini. 1740–1806.

According to Dr. BURNEY, there is perhaps no instrumental music more ingenious, elegant and pleasing than the *quintettes* of LUIGI BOCCHERINI, in which grace, modulation and melodic invention combine to render them a treat for the most refined artists and critical judges of musical compositions. His compositions consisted of a vast number of *duos*, *trios*, *quartettes*, *quintettes*, *sextettes* and *symphonies*, all marked by a melodic freshness and original harmonic treatment, and, at the same time, by an elegance and clearness of *form* and pleasing simplicity. Notwithstanding BOCCHERINI'S works, when compared with similar forms by MOZART or HAYDN, sound somewhat insignificant—in Italy, France and Spain (the latter country the adopted home of BOCCHERINI), his *trios*, *quartettes* and *quintettes* still enjoy great popularity.

What can be said of the instrumental compositions of Clementi?

Clementi. 1752–1832.

MUZZIO CLEMENTI, the celebrated pianist and composer, devoted almost the whole of his life to the artistic development of his favorite instrument, in which direction his influence was great and lasting in effect. His labors as a composer and performer mark an epoch in the history of piano-forte playing, and he is to be regarded in common with MOZART as one of the principal founders of this modern art-style. Upon the manner and style of his playing was laid the foundation of the new school of pianists, which style was cultivated and enlarged upon by his many eminent pupils, among whom are such masters as J. B. CRAMER. JOHN FIELD, LOUIS BERGER and A. A. KLENGEL.

What are the principal compositions of Clementi?

CLEMENTI composed more than one hundred piano-forte Sonatas, which, as art-works, are to be ranked side by side with those of HAYDN and MOZART. CLEMENTI also composed *symphonies* for the orchestra and piano-forte *concertos*. All of his works are full of charm, pleasing melodic phrases and ornamented passages, rich and harmonic contrapuntal treatment.

What may be considered as the great Art-work of this artistic life?

The collection of the *Etudes*, known as the "Gradus ad Parnassum," a work of great classical excellence, may be considered as the most able work of CLEMENTI'S long artistic career. These studies will ever remain

to serve the earnest striving artist as a sure guide in attaining certain indispensible qualities necessary for the piano *virtuoso*.

What can be said of the instrumental works of Cherubini?

While CHERUBINI'S works belong rather to the German than the Italian school, still he cannot properly be placed among the artists of the former school. His manner is indeed less Italian than that of MOZART. It is as pure as that of BEETHOVEN, it is in fact the chaste ancient style of Italy, refreshed and decorated with the perfect harmonic treatment of modern art. The contemporary of HAYDN, MOZART and BEETHOVEN, CHERUBINI seems to have been placed by nature among the great geniuses as a moderator, whose wisdom and firmness was destined to counteract the ideality of the sattelites of these luminous planets. The works of this master will always serve as models; because written on a system of exactitude almost mathematical, and in consequence exempt from the changeable effects of time and nation. They will survive many a composition of more startling productions, and which may have reached a wider renown on its first appearance." CHERUBINI'S works attained very little popularity; they are generally of too grand and lofty a conception to meet with immediate appreciation. No doubt posterity will enjoy a reward which the living will for years scarcely learn to comprehend.

Cherubini 1760–1842.

Who was the central and grandest figure of all this epoch of musical art-form?

LUDWIG VON BEETHOVEN, born at Bonn, on the Rhine, December seventeenth, 1770, was the noblest figure in all this epoch of musical-art, and by his wonderful talents and intuition, brought to an undreamed-of height, that art-work which HAYDN and MOZART so gloriously began, and gave to the German school of instrumental music a position of prominence and importance unrivaled in the general art-world.

Beethoven. 1770–1827.

From whom did Beethoven receive his early instruction?

His father was a tenor singer in the Chapel of the Elector at Rome, and undoubtedly gave to his child the earlier rudiments of his musical education; but from MOZART, and also from JOSEPH HAYDN, BEETHOVEN received those important art principles, which undoubtedly must have formed in a great measure the future character of his works.

Beethoven guided by Haydn and Mozart.

What was the great musical centre in Europe at this time?

At Vienna was the central point of Germany's musical aspirations, and its schools stood at the head of modern schools of music.

Vienna as an Art centre.

What great leaders in Art lived in, and proclaimed to the world from Vienna their great art principles?

GLUCK, HAYDN and MOZART developed in this musical centre, and here created many of their deepest and grandest works. Attracted by these masters, there were constantly collected in Vienna, singers and instrumentalists of the highest order of talent from all parts of Europe.

In what year were Beethoven's first important works published?

At Vienna, in 1795, he published his first important works, consisting of three *trios* for piano, violin and violincello, which not only marked the beginning of a succession of master-works unsurpassed by any other modern composer, but at the same time formed the pinnacle of a remarkble art-epoch. About this time BEETHOVEN'S great affliction, his deafness, came upon him, and to use his own words, "I can say with truth that my life is very wretched; in any other profession the affliction might be more tolerable, but in mine such a condition is truly frightful." BEETHOVEN fully realized and felt the fathomless depths of his great misfortune, and what a most distressing situation for a musician and composer, just at that period of his art-life when his character and mind were being molded into the future perfect artist. Nothing but his great strength of moral character prevented him from giving away and ridding not only the world of the artist, but himself of his suffering. "Shut up within himself, his great art-soul poured forth hymn after hymn, mighty, and profound; revealing to astonished mankind the struggles, and aspirations, and hopes, as also the charms and glories of love and sympathy." In his happy moments he was full of humor and kindness, but as a natural consequence his state of health estranged him from society, and rendered him suspicious and distrustful even of his best friends.

His first works.

Towards the cultivation of what art-form was Beethoven's genius particularly directed?

Towards the cultivation and development of grand Instrumental-forms for the orchestra, in which, he found those inexhaustible resources which his great genius so much needed for its outward manifestation.

What great master's works influenced immediately the earlier works of Beethoven?

BEETHOVEN wrote his earlier works under the immediate influence of the compositions of HAYDN and MOZART. HAYDN, and to a great extent MOZART, had created within themselves the *forms* of the Sonata, the Quartette and the Symphony. BEETHOVEN found these *forms* complete, and to a remarkable degree fully developed, and in their state of perfection they served to improve his inspiring genius to a still higher development, and upon the formal mechanism of his talented predecessors he enlarged in all directions externally and internally, discovering new mines not yet touched by the ingenious composers who had preceded him, but who, nevertheless, had pointed out to him a lofty and noble art-course.

Beethoven influenced by Haydn and Mozart.

What may be noticed as a distinctive difference between Gluck, as an artist and composer, and Beethoven?

GLUCK was in a certain measure *revolutionary*, tearing down old *forms*, reconstructing and building anew. BEETHOVEN simply fulfilled the art prophesies of his great predecessors, HAYDN and MOZART. GLUCK was satisfied that a reform in his art was necessary, and the right moment for action having arrived, he courageously cut down what

Gluck and Beethoven.

he considered corrupt and illogical in musical-form, and built upon the remains that noble art-form inspired by his pure genius. BEETHOVEN'S work was a continuous and logical growth ; his foundations were the efforts of HAYDN and MOZART. He completed what they left unachieved, and also created *new forms* according to the requirements and aspirations of his own unequaled genius,

Into how many periods may Beethoven's career as a composer be divided ?

BEETHOVEN'S career as a composer may be divided into three distinct periods ; the first, in which the influence of HAYDN and MOZART is clearly felt, and comprise those works composed before the "Eroica" symphony in 1803 ; the second period is limited by the "A major" Symphony in 1813, and is marked by a succession of compositions characterized as the most finished in form of all his art-works ; the third, ends with the composer's death. The works of this period at first found the greatest opposition at the hands of his contemporaries and immediate successors, as their *forms* and meanings were so far elevated above the understanding of the musicians of the time.

Name the more important works of Beethoven, composed during the second period of his life ?

His more important works.

The " Eroica " Symphony, those in B flat, C minor, and the " Pastoral," the opera of "Fidelio," the overture to " Coriolanus," two beautiful Sonatas for the piano in F minor, F sharp, and E minor ; together with the Concertos for the piano in C, G and B flat, as also Concertos for the violin, violincello, and his *masses*. At this period he also composed the Oratorio of " Christ on the Mount of Olives."

What are the last greatest works composed by Beethoven, before his death ?

The " Ninth Symphony," the *mass* in D and the last five Sonatas for the piano, and the great violin Quartettes.

In which period of his career as a composer did his works show in the greatest degree his remarkable power of invention ?

The compositions of the second period are those in which the great musician shows the most power of originality and invention, combined with the most extensive knowledge of his Art. This period embraced the compositions from " opus fifty-five " to " opus ninety-two."

What are the distinguishing characteristics of the compositions of Beethoven ?

Distinguishing characteristics.

The distinguishing characteristic of the compositions of this great man, is the spontaneousness of the episodes by which he arrests, in his beautiful works, the interest which he has created, by substituting for it another as novel, as it is unexpected. This art is peculiar to him, and to him alone, and it is to this peculiarity that his great success is to be attributed. To this rare quality of genius, BEETHOVEN unites a deep understanding of the effect of Instrumentation which neither resembles nor can be approached in perfectness by that of any other author, conse-

quently in the effect of his great orchestral works BEETHOVEN surpasses in power and expression everything which had been before, or has been accomplished by any of his successors.

Can Instrumental music as an art-form be said to have been improved since Beethoven?

Through BEETHOVEN'S efforts, all styles of Instrumental music reached a point of culmination with regard to former development. The invention of new musical instruments have added to the opportunities of more modern musicians to succeed in creating orchestral works; but though composers like SCHUBERT, MENDELSSOHN and SCHUMANN have indeed succeeded and created great art-works, in this direction they cannot be considered in a sense of real progress to have reached beyond the achievements of BEETHOVEN.

What two distinct schools had the art of piano-forte playing developed at this epoch?

Piano-forte schools of Mozart and Clementini.

The art of piano-forte playing, divided into two distinct schools, one headed by MOZART, the other by CLEMENTINI, had already reached great eminence, at this period of modern musical culture.

What is known of the pianists and composers of the Vienna (Mozart) school?

J. Woelfl. 1772–1812.

J. WÖLFL, a pupil of LEOPOLD MOZART, and M. HAYDN, was a pianist of great technical powers, and in the art of free improvisitation he was considered the successful rival of BEETHOVEN.

Hummel. 1778–1837.

J. N. HUMMEL, the most distinguished pupil of MOZART, was a *virtuoso* of very high rank. His playing was marked by great elegance, perfect command over all kinds of technical difficulties, smoothness and brilliancy. His compositions, consisting of *concertos*, *sonatas*, *rondos*, *fantasias*, etc., are the works of a sound musician.

Ignace Moscheles. 1794–1870.

I. MOSCHELES during a long and successful career as *virtuoso*, composer and teacher, did much to develop the rich resources of the field of instrumental music. His *concertos*, *sonatas*, *rondos*, *etudes*, all evince his superiority.

Name the more celebrated musicians, composers, and performers of the school of Clementi?

J. B. Cramer. 1771–1855.

J. B. CRAMER, well known as the author of those beautiful classical *études*, so indispensable to every pianist who aims at a thorough and pure style of playing the piano-forte.

Field. 1782–1837.

JOHN FIELD, the favorite pupil of CLEMENTI, was born in Dublin, but passed the greater part of his artistic career in Russia. His claims, as an original composer, rest on his creation of those ingenious forms of exquisitely melodious "Nocturnes," full of tender poetical sentiment.

Klengel. 1783–1852.

A. A. KLENGEL, the author of a most important work entitled "Canons and Fugues in all the major and minor keys," is an artist whose name is closely connected with the history of the development of modern instrumental music.

Von Weber. 1786–1826.

C. M. VON WEBER, one of the greatest musical minds of his period, has exercised great and lasting influence on modern instrumental music, and his *concertos*, *sonatas*, *concertstück*, *polonaises*, etc., etc., so ingenious in *form*, and poetical in style, have served as models to many of the best modern

Czerny. 1791–1857.

composers. CHARLES CZERNY, the well known composer, teacher, and *transcriber* must be mentioned here in connection with the development of the art of piano-playing. CZERNY'S important work lay entirely in the direction of the merely technical development of piano-playing, and pupils like LISZT, KULLAK and DÖHLER, give ample proof of his grand method. His numerous *etudes*, are unexcelled as a means for the cultivation of the fingers, and to all teachers and students are indispensable.

What branch of musical-art is intimately connected with the development of large instrumental forms, such as the *symphony* and the *overture?*

Cultivation of the string instruments.

Violin players.

The artistic cultivation of string instruments, more especially the art of violin-playing, was necessarily of great importance in the development of large instrumental forms, as well as in the accompaniments of the *opera*, the *oratorio*, and the *cantata*.

Mention some of the more noted artists who contributed to the cultivation and development of string instruments?

Italian school.

J. B. Viotti. 1753–1824.

Paganini. 1784–1839.

J. B. VIOTTI, one of the foremost masters of the violin school, GIARDIMI, PUGNANI, CAMPAGNOLI, and that greatest of all violin-players, PAGANINI, kept up that exalted reputation which Italian violin-players enjoyed among all other nations.

In France a new and important violin school sprang into existence, inspired by VIOTTI'S brilliant and substantial style, headed by such masters as RODE, R. KREUTZER BAILLOT and LAFONT.

German school.

L. Spohr. 1784–1859.

In Germany, where formerly masters and teachers like BENDA, L. MOZART, CANNABICH and STAMITZ stood at the head of chapels, composing and advising in the interests of true art, a new artist, one of the greatest and noblest of all times, arose to give to the German school a fresh impulse. LUDWIG SPOHR is noted, not only as a great performer on the violin, but also as a fine composer. He was one of the principal German composers of romantic operas, and as a writer of instrumental music in the forms of *symphonies*, *quartettes*, *concertos*, etc., he ranks among the first of his time. His greatest work is the Symphony, the "Consecration of Tones."

F. Schubert. 1797–1828.

FRANZ SCHUBERT, while yet a mere boy, scarcely acquainted with the rules of composition, wrote "Lieder," and string quartettes, in imitation of similar works of HAYDN and MOZART. The great number of works SCHUBERT composed during his short life, excites just astonishment. Having no interest in worldly matters, melody after melody seemed to flow from his harmonious soul, each more beautiful than the other. His "Lieder," a *form* of song of which he became unconciously the creator, may be counted by hundreds, while his *operas*, *masses*, *sonatas*, *trios*, *duos*, *quartettes*, *quintettes*, *overtures*, *symphonies*, etc., all bear witness to the composer's inexhaustible vein of melodic inventiveness. Great as a song composer, and not less remarkable as a writer for the orchestra, he first raised the German *lied* to its present significance, and by means of pure musical tone, based upon characteristic harmony and rhythm,

exalted the emotional expression of the poet to a higher degree of meaning and effectiveness.

Mendelssohn. 1809-1847.

FELIX MENDELSSOHN-BARTHOLDY at an early age had already given ample proof of a remarkable talent as composer and pianist, and having the social influence of a wealthy family, and none of the harassing, distracting cares of not a few of his worthy contemporaries, it is not surprising that MENDELSSOHN should have met with success from the commencement of his career. In 1827 he composed his first oratorio—"St. Paul." In 1835 he became director of the Gewand-house concerts at Leipsic. Among his many compositions, his concert *overtures* are the finest and most original. Of equal artistic merit are those exquisite little piano-forte pieces, the celebrated "Lieder ohne Worte." MENDELSSOHN'S *overtures* are that of the "Hebrides," the "Märchen of the Schönen Melusina," that to Shakespeare's "Midsummer Night's Dream." The "Hymn of Praise," a symphonic cantata, is a grand work. His concerto in G minor, for the piano; symphony in A major; octette, and, above all, his oratorios of "St. Paul" and "Elijah" are his grand and ever-enduring works.

Schumann 1810-1856.

ROBERT SCHUMANN, as a composer of instrumental music, takes rank with the best of the age. His treatment of the resources of the piano-forte is original, poetic and effective. The difficulties growing from this omposer's *technique* are very great, and for a long time his works were neither understood nor appreciated. In his piano-forte compositions—the *Fantasiestücke*, *Etudes symphoniques*, *Kreisleriana*, the *Kinderscenen*, *Fantasia*, *Op 17*, and the *Sonata* in *F sharp minor*, present those fine qualities which place SCHUMANN'S works so high among the best of modern musical compositions. In his *symphonies*, *overtures*, *quartettes*, *sonatas*, *concertos*, and in the *cantata*, "*Paradise and the Peri*," he reaches at times the power and expression of BEETHOVEN, rendering these works purely classical, in the strictest sense of the word.

Mention a composer of this epoch who stands alone as an original, creative tone-poet?

Belonging to this same epoch, and equally great with the genial masters just mentioned, FREDERICK CHOPIN stands alone as an original creative genius; copying after no school, taking a *form* from no master. he creates for himself an ideal tone-sphere. Making from the first a study of the resources of the piano-forte, he made his favorite instrument his exclusive organ in the embodiment of his intimate poetic-musical effusions. It was his most trusted friend, and to it he confided the most secret longings of his soul. In his treatment of the technical resources of the piano-forte, he flings aside old theories and treats all rules as obsolete; creating new *forms* requiring new means of treatment, discarding all conventionalities, his sole aim is faithful, poetic interpretation of his own inspired thoughts. His compositions, *concertos*, *sonatas*, *ballades*, *polonaises*, *valses*, *nocturnes*, *mazurkas*, *scherzos*, etc., are faithful, poetical revelation of his enigmatical nature. From

F. Chopin. 1809-1849.

the wierd, beautiful Polish national songs and dances, Chopin has created some wonderful tone-pictures, rich in strange, startling, harmonious, soft, dreamy cadences, touchingly suggestive of the sweeter ideal music of the spheres.

Mention some artists, composers and teachers, who were influenced by, and imitators of the masters Schubert, Mendelssohn, Schumann and Chopin?

The school of Schumann and Mendelssohn.

Contemporaries, and followers of these masters we find F. HILLER, F. LACHNER, W. TAUBERT, H. DORN, STEPHEN HELLER, N. GADE, VERHULST, and STERNDALE BENNETT, all artists of fine talents, and most successful as teachers and composers.

Mention the noted Pianists and composers of the modern school, on the basis of the style of Mozart, Hummel and Clementi?

The school of Mozart, Hummel and Clementi.

The modern art of piano-forte playing on the basis of that of MOZART, CLEMENTI and HUMMEL, has reached a wonderful state of proficiency at the hands of such artists as CHOPIN, THALBERG, HENSELT, CLARA SCHUMANN, and LISZT. Contemporaries and followers of these great artists may be mentioned PRUDENT, ALKAN, LACOMBE, LITOLF, DE KONSTI, KULLAK, WILLMERS, DREYSCHOCK, TAUSIG, SCHULHOFF, H. VON BULOW, and A. RUBINSTEIN. Some of these artists made the study of tone cultivation the supreme end of their career, while others, like TAUSIG, VON BULOW, RUBINSTEIN, and LISZT, place their eminent *technique* at the service of a higher art, by the poetical and truthful interpretation of master-works from all schools.

Mention the most distinguished of the modern school of Organists?

Organists.

Among distinguished modern organists are such artists as RINK, HESSE, G. RITTER, HAUPT, E. F. RICHTER, F. SCHEIDER, HERZOG, ENGEL, Dr. FAIST, and many others in Germany, Italy, France and England, who by careful study of BACH, and the older masters of this grand instrument, have striven to sustain the character of true organ music. Equal to the former perhaps as executants, but of an entirely different school—the romantic, brilliant—are BATISTE, LEFEBURE-WELY, BEST, LEMMENS, and other organists.

Name the great Violinists of our own time, and the recent past?

Violinists.

Among great violinists, worthy disciples of the great masters of the Italian, French, and German schools, are, FERDINAND DAVID, DE BERIOT, LIPINSKY, ERNST, PRUME, BAZINI, SIVORI, ARTOTT, VIEUXTEMPS, OLE BULL, BOTT, LAUB, JOACHIM, SARASATE, WIENIAWSKY, WILHELMJ.

What is the apparently general character and aim of the present epoch of musical culture?

The reproduction of master-works of past epochs, rather than the creation of works in large forms, like the works of the great masters.

Name the noted, and able composers of the present time in Germany, France, and England?

Modern German composers.

Foremost among the able composers of the present time in Germany, are, VOLKMANN, KIEL, JOACHIM RAFF, CARL REINECKE, D. BRAHMS, L. BARGIEL, A. BRUCH, ABERT, GRIMM, GOLDMARK, GRÄDNER, RUBINSTEIN, BERLIOZ, and LISZT. In France, are, FÉLICIEN DAVID, REBER, BIZET, RÉYER, GOUNOD, SAINT-SAENS, WECKERLIN, and MASSENET; and in England, are, WM. STERNDALE BENNETT, MACFARREN, SULLIVAN, SMART, and others.

French composers.

Who are the most noted as occupying a position at once unique and ideal?

HECTOR BERLIOZ, at the commencement of his career, led by the strong natural inclination of his talent, made instrumental music his chief endeavor. His ideal models were the works of BEETHOVEN, and from the study of them he acquired that art-form, by means of which he was enabled to gain reputation and success in the art-world. Discarding the antiquated art-principles of past times, he advanced into a new field of art progression; and, using what he found himself in need of, to give to his works faithful coloring, greater variety of instrumental means, BERLIOZ may be considered the forerunner of a new school of instrumental music. A few of BERLIOZ'S great symphonic works are "Harold en Italie," "Romeo et Juliette," "Le Retour á la Vie," symphonic fantastique et triomphale, the *overtures* "King Lear," "Carnaval Romain." "Le Corsaire," the legend "La Damnation de Faust," the *oratorio* "La Fuite en Egypte," all of which are remarkable creations, and place BERLIOZ in the first rank of instrumental composers.

Berlioz. 1803–1869.

What is understood by the term Symphonic Poem, as applied to some of the greater orchestral works of Berlioz, and other modern masters?

The term Symphony, or Symphonic, is applied to a composition consisting of a number of *movements*, and designed for a large orchestra. BERLIOZ chose as the subjects of his musical works, historical and dramatic events in the lives of men; and his successful endeavor was to embody in his instrumental compositions, poetical ideas suggestive of such events. Accompanying his music, was a *programme*, or descriptive exposition of the emotional meaning of every movement. The term Symphonic Poem, implies a descriptive-poem set to music, and in which, the musical and harmonic effects are alone depended on to portray the emotional meaning of the verse.

Symphonic Poem.

FRANZ LISZT, after having passed through the most brilliant, romantic, and remarkable career of all piano *virtuosos*, has astonished the world not a little by the production of a number of large, original and novel instrumental works, his Symphonic Poems, Masses, and Oratorios. LISZT, like BERLIOZ, is an exponent of the *form* called programme music, a style, which in spite of the old conservatives, is to-day generally adhered to by the most prominent composers. The poetical programmes LISZT chooses are full of great musical suggestions. The *form* of his Symphonic-poems is not that of the *symphony* as developed by HAYDN,

Franz Liszt. 1811.

who divided it into four distinct contrasting movements; but rather that of BEETHOVEN'S last string-quartettes; the different movements leading into each other without interruption. Another peculiarity of LISZT'S symphonic compositions is, that he usually develops his whole *form* out of *one* principal theme, sometimes out of one melodic *motivo;* enlarging, curtailing, according to the laws of *rhythm*, *tempo*, *harmonization*, *counterpoint*, and periodic construction. In brilliant and effective orchestration, coloring, and thematic, harmonic development; following faithfully the poetical meaning of every phrase, every motive, every line—LISZT stands unrivalled. His "Faust Symphony," and "Dante," are among his greatest symphonic works.

We have already spoken of composers, their compositions, and musical instruments—what is understood by the term Instrumentation?

Instrumentation.

Instrumentation is the art of employing instruments in a manner best adapted to derive from them the greatest possible effect in music.

Can the art of Instrumentation be cultivated?

This art may be acquired with time and experience; but it requires, like every other branch of musical art, a peculiar talent, and a certain instinctive presentiment, *intuition*, of the result of combinations of sounds or tones.

What may be said of the talent displayed by great artists in Instrumentation?

A composer, in arranging his music, or in preparing what is called the *score*—that is, a union of all the *parts* which are to occur in the general effect—would write only at random, if he had not present to his mind the *qualities* of the sounds of each instrument, their *accent*, and the effects arising from their partial or entire combination. This faculty of foreseeing, by means of intellectual powers alone, the effect of an orchestra for which one is arranging the instrumentation, just as if that orchestra were actually playing, is one of the great marvels of the musical art; but it is, nevertheless, what takes place when any composer, worthy of the name, conceives any piece whatever; for a melody, the voices which accompany it, the harmony, the effects of the instruments; everything, in short, must be conceived at the same instant.

Instrumentation as an Art.

How are the different Instruments in an orchestra combined, in order to produce desired effects?

It is rarely that use is made of a single instrument of each kind, in instrumentation. The clarinet, oboes, bassoons, horns, and trumpets, are generally employed in couples; but a *part* is often written for a single flute, in which case, it should be united with the *parts* for the clarinet, or Oboe. Sometimes the horns are four in number; but, in that event, the *parts* are written for two in one key and two in another. In pieces which require brilliancy and strength, two trumpet *parts* are added to the horns. The *trombone* is never employed alone, but it is

Instruments how combined.

Brass and wind-instruments.

common to unite together the *alto*, *tenor* and *bass-trombone*. In an *overture*, or other great dramatic piece, the general plan, or combination of *wind instruments*, is: two flutes, two oboes, two clarinets, two or four horns, two trumpets, three trombones, and two bassoons; to which, are almost always added, two *tympani*, or kettle-drums.

String instruments in an orchestra.

The stringed instruments, for a full orchestra in a *symphony*, or any other orchestral music, consists of two *parts* for violins: one or two *parts* for violas; and for violincello and contrebasso. The number of performers to each violin part is undetermined. It may be eight, ten, twelve, twenty, or even more. The *parts* for the violas, violincellos, and contrebasso, admit also of a number of performers.

Mention the peculiar use of the Art of Instrumentation by Mozart, Haydn, and other great composers?

Instrumentation of Haydn and Mozart.

MOZART, HAYDN and some other distinguished composers changed the ordinary plan of instrumentation for their pieces, sometimes employing only the oboes and horns for the wind-instruments; at other times the flutes and clarinets took the place of the oboes; and again, the richest resources of the orchestra were combined, and by means of which variety of combinations, happy contrasts of effect were produced.

What may be said of the modern school of Instrumentation?

Modern school of Instrumentation.

In the modern school the whole powers of the orchestra are almost invariably combined, in order to produce the greatest possible effect; and, owing to this profusion of resources, each *part* in the composition, taken by itself, is more brilliant; but, to a greater or less degree, a certain monotony is the result and inevitable consequence of the almost universal adoption of this system. This luxury of rich instrumentation has, or perhaps may, become a source of necessary evil; for the ear, accustomed to the grand effects produced by a massing of instruments, though often fatigued by it, finds every piece of music feebler without it; and nothing is more fatal to unalloyed enjoyment than to weary the sense by strong impressions too long continued, or too often repeated.

What is understood by the term "Accompaniment" in music?

Accompaniment.

Vocal.

The term "accompaniment" is applied to the instrumental part of a composition which moves with the voice, forming a harmonious background, or *tone-setting*, for the voice, and to which it must be kept subordinate.

Instrumental.

The term is also applied to, and denotes the *parts* which, in a Concerted piece, move with a particular instrument, whose powers it is the object of the composition to demonstrate.

The *accompaniment* is always a *part*, or *parts*, written for instruments which accompany, to make the music more full, or more properly speaking, to complete the harmony and enrich the effect.

What is the *relation* of the Accompaniment to the principal theme, or leading instrument?

Relation of the accompaniment to the leading part.

The accompaniment is considered as a vocal or instrumental accessory, and may consist of an unlimited number of *parts*; but, as the object of every musical accompaniment is to give effect, to *sustain* the principal part, the accompaniment should only aim to support, and by no means to overpower and oppress it.

How to be played.

The accompaniment must be executed with much skill and delicacy, and in such a manner as to allow the singer, or leading instrument performer, to give the full effect to the composition. Accompaniments are in no degree susceptible of embellishment, and require of the composer the greatest care and delicacy, and of the performer the most scrupulous study. The principles upon which the effect of the accompaniment rests are so little settled that its composition is far more difficult than that of the melody, or principal part.

Of what did the Accompaniments of the Ancients consist?

Accompaniment of the Ancients.

It is generally believed that the accompaniments of the ancients consisted simply in playing *en octavo*, or in antiphony to the voice; though the Abbé Fraguire has endeavored to prove from a passage in Plato, that they had actual symphony, or music in *parts*.

What is meant by the term Accompaniment-obligato?

Obligato.

This expression signifies that the accompaniment of the instrument mentioned is indispensable to the just performance of the piece.

Are the Accompaniments of a well written piece confined to the support of the melody by a dependant Harmony?

The accompaniment an independent form.

No; for there may frequently be observed in well-written accompaniments, one or two plans, or *motives*, which seem, at first sight, to be at variance with the principal melody; but which, in reality, concur with it in the formation of a whole, which is more or less satisfactory. Sometimes, indeed, they are the most important part of composition, and the voices become to them, as it were, an accompaniment. The works of MOZART, CIMAROSA, PAISIELLO, and BOIELDIEU, are filled with charming examples of this kind of accompaniment.

What may be said of the use of Brass Instruments in modern instrumentation?

The use of brass instruments, such as *horns*, *trumpets*, *trombones*, and *ophicleides*, have acquired an importance which formerly they did not possess. MÉHUL and CHERUBINI began this revolution, and ROSSINI completed it, and extended the use of these instruments, by a great number of combinations and effects, which were previously unknown.

THE FORM OF PIECES IN VOCAL AND IN INSTRUMENTAL MUSIC.

What may be said briefly with regard to the *forms* in musical compositions?

Music, whether vocal or instrumental, has various objects, which denote natural differences in the *form* of the pieces.

How many *forms* are there in Vocal Music?

Forms in Vocal music.

There are four great divisions of vocal music, viz: 1, Sacred music; 2, Dramatic music; 3, Domestic music; and, 4, Popular airs.

Mention the *forms* in Instrumental music?

Forms in Instrumental music.

Instrumental music is divided into only two principal kinds, namely; 1, Orchestral music; and, 2, Domestic music. These characteristic kinds are subdivided into several particular classes.

What may be said of the *forms* of Sacred Music?

Sacred music.

In the music of the Church, are found entire Masses, Vespers, Motettes, Magnificat, TeDeum, and Litanies. Masses are of two kinds, namely, *short*, and *solemn*. A *short mass* is one in which words are scarcely repeated at all. In this kind of Mass, the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus*, and the *Agnus Dei*, which are its principal divisions; each form a piece of short duration.

The Mass.

Short Mass.

High Mass.

In the *solemn*, or *high mass*, which is sometimes so much extended as to require two or three hours for its performance; the *Kyrie*, the *Gloria*, and the *Credo*, are divided into several pieces, which are suggested by the nature of the words. For example—after the introduction of the Credo, which is ordinarily in the grand style, comes the *Incarnatus est*, which should be solemn; the *Crucifixus*; the character of which is sad and melancholy; and the *Resurrexit*, which is filled with animation and joy. The solemn Masses of PERGOLESE, of LEO, of DURANET, and of JOMELLI,—the Neapolitan School—were not extensively developed as those of the present day; and the reason of the difference lies in the conception of Church Music. According to the old masters, the music of the Church should be grand and solemn; but it never occurred to them that it might be made *dramatic*. The modern composers of Church music, MOZART and CHERUBINI, for example, have conceived the music of the Church in a manner entirely dramatic; requiring much more development, as it becomes necessary to describe a great number of contrasts indicated by the sacred words.

Masses of Pergolese, Leo, etc.

Masses of Mozart and Cherubini.

What may be said of the Oratorio as one of the forms of religious music?

The *Oratorio*, in Italy, Germany, and England, forms a part of the religious music; but in France it belongs only to the concert-room, being never performed in the Churches. The most magnificent works of this *form*, are the Oratorios of "The Messiah," "Judas Maccabeus," "Athalia," "Sampson," and the cantata of "Alexander's Feast," by HANDEL; and those of "St. Paul," "Elijah," and the "Hymn of Praise," by MENDELSSOHN. Whatever may be the future progress of music, HANDEL and MENDELSSOHN will be always regarded as foremost among the extraordinary geniuses by whom the art has been illustrated.

Oratorio.

What may be said of dramatic music, as one of the *forms* of vocal music?

Dramatic music

The kind of music most generally known, and in a measure under-

stood, is that of the Theatre. Music had been reduced to the symmetrical forms of Counterpoint, applicable only to the music of the Church and of the parlor; when a number of Italian *literati* and musicians, among whom were VINCENT GALILEO, MEI and CACCINI, conceived the idea of a union of Poetry and Music, in order to revive the old dramatic system of the Greeks, in which poetry was sung. GALILEO produced, as the first attempt at the *drama per musica*, the episode of the *Count Ugolino*, which he had set to music. The pleasing reception which this first essay met with, determined the poet RINUCCINI to compose the opera of *Daphne*, in 1590, which was set to music by PERI and CACCINI. This work was followed by "Euridice," and both had perfect success. Such was the origin of the opera. The important feature of these works consisted in the *recitals*, which were sometimes in measure and sometimes without; and from their declamatory form took the name of *recitative*. The movement of these old *recitatives* was less lively, and less distinct than that of our operas; it was a languid style of singing, occasionally without measure, rather than true *recitative*.

Origin of the Opera.

A. D. 1590.

Origin of the air.

In the opera of "Euridice," the second one ever written, one of the personages sings Anacreontic stanzas, which may be considered as the origin of what is called an *air*. Airs took a *form* somewhat more settled in a musical drama of STEPHEN LANDIS, entitled "*Il Santo Alessio*," which was represented at Rome, in 1634; but like all the airs of the seventeenth century, it possesses the fault of containing changes of measure, and of passing alternately from common to triple time. The models of operatic airs have existed in the popular melodies, or *folk-songs*, from time immemorial. In the last half of the seventeenth century, the *form* of the airs was changed, and the most skillful composers adopted one which was the most opposed to reason, and the most unfavorable to dramatic effect. These airs began with a slow movement, which was terminated in the *key* of the piece; then came a lively movement, conceived in a style of scenic expression, after which, they returned to the slow movement, which was repeated entire. The use of this style of *airs* lasted until the time of PICCINI and SACCHINI.

Rondeau.

Among the forms of airs which have had the most success; the *rondeau*, which consists of several repetitions of the first phrase, in the course of the piece, holds the first place. Its invention belongs to an Italian composer, named BUONONCINI, who lived at the commencement of the eighteenth century. At a later period, SARTI conceived the idea of the rondeau in two movements. A composer of rare genius, by the name of MAJO, gave the first example of an air in a single *allegro* movement. Almost all the *airs* of the French opera are in this form.

Allegro.

PAISIELLO, CIMAROSA, MOZART, PAÊR, and MAYER, have written many airs of a mixed character, composed of a slow movement followed by an *allegro*, some of which are master-pieces of impassioned or comic expression. ROSSINI adopted another arrangement, which consists in making the first movement an *allegro moderato*, followed by an *andante*,

or *adagio*, and terminating the piece by a movement which is lively and strongly marked by rhythm.

Couplet. Romance.

A kind of little air, which is called a *couplet*, when its character is gay, and a *romance*—Italian, *romanza*—when it is melancholy, belongs originally to the French opera. At first, the *comic opera*, as it appeared at the fairs of Saint Laurent, and St. Germain, was nothing more than the *vaudeville*. The couplet constituted the whole of its material. This light style of music, springing from the ancient French taste for songs, is yet very much in favor, though often abused by composers who strive only to please the popular ear.

Duet.

A form of musical composition often found in the music of the theatre, or opera, in the *duet*. Its forms have undergone nearly the same variations as those of the airs. The first example of a *duet*, is found in the drama of *Il santo Alessio*, but it is in the Italian comic-opera that we find it the most frequently employed. The ancient Italian serious operas contained but a single *duet*, which was placed in the most interesting scene. At the present day there is scarcely an opera written, which does not contain several *duets*, of a comic, serious, or mixed character. Fine examples of the *duet*, are found in the "Marriage of Figaro," and "Don Juan," on the airs, *Crudel*, *Perche fin ora*, and *La ci darem la mano*.

Trio.

The *trios* of the opera have their origin in Italy, as all concerted pieces. LOGRASCINO, a Venetain composer, made the first attempt to introduce a song for three voices, in 1750, in one of the scenes of a comic-opera. He was surpassed in his efforts by GALLUPI, another Venetian composer; but it was PICCINI, especially, who, in his *Buona Figliola*, carried what are generally called *concerted pieces* to a very remarkable degree of perfection. The *finale*, which is a highly-developed modification of this kind of composition, also became necessary for the termination of acts. PAISIELLO, CIMAROSA, and GUGLIELMI, succeeded in giving to this part of the music rich effects.

Finale.

Septette.

The famous *septette* of "Roi Thèodore," was an immense stride in the art of throwing interest into lyrical scenes composed of a number of characters. MOZART afterwards completed this great musical revolution by his wonderful *trios*, *quartettes*, *sextettes*, and *finales*, in the "Magic Flute," "Don Juan," and "Marriage of Figaro." ROSSINI, while not adding anything to the form of concerted pieces, has made improvements in the details of rhythm, vocal effects, and instrumentation.

Sextette.

What is understood by the term Chorus?

The word Chorus is derived from the Greek, and was used by them to indicate a band of singers, a company of dancers, or an assembly composed of both. The dramatic-chorus, and the chorus employed in public festivals always consisted of both singers and dancers, and formed a numerous body of performers.

The Chorus.

The modern signification of the term *chorus* is wholly confined to vocal music, and in its general sense applies either to a composition in

two, three, four or more *parts*, each of which is intended to be sung by a plurality of voices, or to the vocal performers who sing those *parts*. When a chorus is not in unison, it should always form correct harmony in two, three or four *parts*, independent of the orchestra.

How did the ancient writers treat the massing, or combination of voices?

Massing of voices.

The older Italian and French composers did not perceive the utility of a great combination of voices, because their audiences attached no importance to it; and, besides, the earlier operas were mostly *comic*, with too small a number of characters to allow of this kind of composition.

What composers first attached an importance to this kind of composition?

In France, RAMEAU was the first to give splendor to French operas, by the brilliancy of this kind of composition. In Italy, CHERUBINI, PAER, and MAYER, were the first to give to the *choruses* the brilliancy which dramatic music demands. ROSSINI enriched this part of the drama with forms of melody and effects before unknown.

GLUCK, in the serious French opera, as modeled by himself, introduced into his composition nothing but *recitative*, carried to its highest perfection; but rarely used *duets*, *choruses* and *airs;* and more rarely trios, quartettes or concerted pieces.

MÉHUL and CHERUBINI, conceiving the development of the lyric-drama upon a grander plan than their predecessors, applied the improvement in the Italian opera, modified by their peculiar geniuses, to the French musical drama. They surpassed CIMAROSA aud PASIELLO in richness and energy of *form;* they amplified the rich harmony of which the German school had given the model.

ROSSINI profited by the discoveries made in instrumentation, and their examples opened the way for other skilful composers, as, for instance, BOIELDIEU, CATEL, AUBER and HEROLD.

What is the history of the earlier *forms* of Vocal Music?

Vocal forms.

Madrigal.

Canzonette.

Lieder.

Romance.

In the sixteenth and seventeenth centuries, there was a true music for the *chamber concert*, which consisted of a form of vocal composition, in four, five, or six *parts*, and called *madrigals*, or *songs*; but since the firm establishment of the opera, the airs of which have drawn the attention of amateurs, the use of the *madrigal* has diminished, in fact, almost entirely disappeared. The only *forms* of the *chamber music* which have been preserved are the *canzonette*, in Italy; the *leider*, in Germany, and the *romances* for one or two voices, in France. These different *forms* partake of the national characteristics, as stamped on other forms of the music of these nations. The love of the Italians for beautiful and embellished melodies may be observed in the *canzonette;* the *lieder*, of Germany, are distinguished by a frankness of style, united with an instinctive feeling of profound harmony; while the French *romances*, are particularly noticeable for the dramatic, or intellectual character of

Nocturne.

the words. The term *nocturne* is often applied to the romances for two voices.

These little pieces often attain an immense popularity, when first brought out, and their authors enjoy for a few years a brilliant drawing-room popularity, which again is lost in admiration for the next new comer. BOIELDIEU, now celebrated for a higher *form* of composition, once wrote charming *romances*; after him came GARAT, BLANGINI, MADAME GAIL, ROMAGNESI, BEAUPLAN, LABARRE, PANSERON, and MASSINI.

Into how many different branches may Instrumental Music be divided?

Forms in instrumental music.

Instrumental Music is divided into several branches which are all included under the two principal heads, *concerted music*, and *chamber music*.

Concerted music.

Holding the first rank in *concert-music*, is the Symphony which form

Symphony.

derives its origin from certain instrumental pieces which were formerly called in Italy, *ricercari da suonare*, or *sinfonia*, and in Germany, *partien;* and which were composed of songs varied, airs for the dance, and of fugues, or fugued pieces, designed to be played by *viols*, *bass-viols*, *lutes*, *theorbes*, etc., When these pieces went out of fashion, their place was supplied by others divided into two parts, of a movement somewhat lively, followed by another piece of a slower movement, and by a *rondeau*, which derived its name from the repetition of its principal phrase, or *theme*. The first *symphonies* were composed only of two parts for violins, one for the alto, and one for the bass, which form was improved by a German musician, VANHALL, who added two oboes and two horns, and was imitated by TOELSKY, VAN MALDER, and STAMITZ. GOSSIE added parts for clarinets and bassoons; and the addition of the *trio* and *minuet*, increased the number of the pieces which already existed in the

Minuette.

Symphony. The *minuet* derives its name from the measure, in triple time, in which it is written. Formerly of a very slow movement, like the *dance* of which it bears the name, it has been gradually quickened, until BEETHOVEN finally made it a *presto*, and dropping the name minuet, calls it *scherzo*, (*badinage.*)

Trio.

The meaning of the term *trio* is not fully understood—unless it may refer to the suppressing of one of the four original instruments performing the piece. With the form and development of the *symphony* is connected the name of the immortal HAYDN, who so much improved both the plan and the details of this kind of music, that he is, in a great measure, the creator of it. The strength of HAYDN'S remarkable talent lay in the fact of his being able to make much of a simple idea, working it out in a manner the most learned, richest in harmony, and the most novel in effect, without once ceasing to be graceful. The profound talent necessary to the production of these master works can be conceived if we bear in mind the fact that they were always adapted to the skill of the performers by whom they were to be executed, a skill which

HAYDN excited and in part created—and knowing the limited means at his command in the way of orchestral performers, the thought naturally presents itself, that, had he possessed the material of the modern orchestra, HAYDN would have left nothing for his successors to do. MOZART, inferior to HAYDN in the development of the subject of his symphonies, equals, if not excels in the impassioned feeling and power of emotion with which he always excites the sympathy of his audience.

BEETHOVEN reigns supreme in the *symphony*, where his genius carries him to the loftiest realms of art.

Quartettes, etc.

Quartettes, *quintettes*, *sextettes*, etc., are mere diminutives of the Symphony, and designed to take its place in private concerts. HAYDN, MOZART and BEETHOVEN are the masters in this musical-form.

Boccherini. 1746–1806.

BOCCHERINI, a man living poor, isolated and unknown in Spain, also cultivated this kind of music with a rare felicity of inspiration; and the more remarkable is the fact of his true inspirational work, when it is known that he had no model, having never heard nor read the works of HAYDN or MOZART.

Sonata.

The *Sonata*, for a single instrument or for several combined, is also a sort of *symphony*. Its name is derived from *suonare*, signifying to play upon one or more instruments, and was formerly applied to none but string or wind instruments. In speaking of keyed instruments, the

Toccata.

word *toccare* was used, from whence sprung the name *Toccata*, which signifies *a piece to be touched*. For nearly a century the term *Sonata* has been applied to all pieces of this kind for whatever instrument they may be composed. The *Sonatas* for piano are those of C. P. E. BACH, MOZART, HAYDN, BEETHOVEN, CLEMENTI, DUSSECK and CRAMER. KRUMPHALTZ has been the model writer of this form for the *harp*, being eminently distinguished for an uncommonly elevated style and striking effects of harmony. CORELLI, TARTINI, LOCATELLI and LECLAIRE are at the head of those who have written *sonatas* for the violin. FRANCISCHELLO and DUPONT are distinguished for this form of composition for the violincello. The Sonatas, with the music generally for wind instruments, remains in a state of manifest inferiority.

Concerto.

The *Concerto*, from the Italian, formerly signifying *a concert* or assemblage of musicians who executed divers pieces of music, was first given as a name, in the seventeenth century, to pieces composed for the purpose of exhibiting one principal instrument; originally written only for violins, they have since been composed for all the instruments, and with accompaniment of full orchestra.

What is understood by Chamber-music?

Chamber music.

By *Chamber-music* is meant those compositions which are intended for use at private concerts, in chapels, *salons*, and includes the *quartette*, *quintette*, and *sonata*—each of which has been noticed, together

with a lighter form of solo-pieces, and styled, according to the different movements, the *Polonaise*, *Mazourka*, *Fantasia*, or *Fantasie*, *Caprice*, *Valse*, *Scherzo*, *Impromptu*, *Nocturne*, *Ballade*, etc.

Polonaise.

The *Polonaise* consists of a movement of three crotchets in a bar, or three-quarter time, and is noticeable for its peculiar rhythm, the rhythmical *cæsura* falling on the last beat, or crotchet, of the bar. The *Polonaise* is generally written in two strains, and the movement, though majestic and of a martial character, is smooth and fluent.

The principal *theme* of the Polonaise proper, is a Polish air, or *folk-song*, which is worked up into a dance in slow rhythm. The Polonaise, in its original grand form was only known and danced in Poland and among the ancient Poles, as we find them described in their chronicles, chivalrous, heroic, gifted with earnest piety, powerful organizations, subtle intellects, mingled with high-born courtesy and a gallantry which never deserted them. The Polonaise is without rapid movement, without any true steps in the artistic sense of the word, intended rather for display than for the exhibition of seductive grace ; consequently it may be readily conceived that it must lose all of its haughty importance, its display of manly beauty, graceful, noble and dignified deportment, martial yet courtly bearing, when the dancers are deprived of the accessories necessary to enable them to animate its simple form by dignified gesture, appropriate pantomime, and the ancient and gorgeous costume. The *Polonaise*, consisted of a kind of march, in which the dancers, in couples, defiled as though in a military parade ; the master of the house in which the ball was given leading off with the most noble or highly honored lady present as his partner. The leader of this dance was expected to conduct the files under his guidance through a thousand capricious meanderings, through long suites of apartments, through the *parterres* of illuminated gardens, through groves of shrubbery, where the music fell upon the ear only in distant echoes. The costumes as worn by the ancient Poles was one of the noticeable features of this dance. Diamonds and sapphires were worn upon the arms, or were suspended from belts of cashmere, or from sashes of silk embroidered with gold. The dress of the men rivaled that of the women in luxury of material, in the value of the precious stones and variety of colors. Moustache and sword were essential parts of the costume, as was the cap made of some brilliant-hued velvet adorned with plumes and *aigrettes*. To know how to take off, to put on, to handle the cap with all possible grace, constituted almost an art. Unless it were possible to see it danced by some of the old *regime* who still wear the ancient costume, or listen to their animated descriptions of it, no conception can be formed of the numerous incidents, the scenic pantomime, which once rendered the *Polonaise* so grandly effective. The *Polonaises* of WEBER are full of poetry, but those of CHOPIN far surpass the former in number and variety, as well as in character, and varied harmony.

Mazourka.

The *Mazourka* is a peculiar dance-form, and as the Polonaise, original with the ancient Poles. CHOPIN has introduced many lovely Polish airs in his immortal tone-pictures, modestly termed *mazourkas*.

Fantasie.

The *Fantasie*, is a form indicating freedom of thought and expression on the part of the composer, without regard to fixed rules, although the fantasie as generally known is but a brilliant variation of some well known or popular melody or *operatic aria*.

Impromptu.

The *Impromptu*, as indicated by the name, signifies a composition, or, rendering of an impromptu musical thought, lacking previous study or plan.

Caprice.

The *Caprice*, signifies a free, careless, wild thought, with or without a fixed *theme*.

CHAPTER VIII.

MUSICAL INSTRUMENTS. INSTRUMENTS OF ANTIQUITY. THE PIPE. LYRE. THE HARP. FLUTE. MODERN INSTRUMENTS. THE ORGAN. PIANO. VIOLIN. VIOLINCELLO, ETC.

What instrument of Music is supposed to be the first ever used?

Pipe.

The first instrument invented was probably the pipe, or straight flute, and was very likely the discovery of some idle shepherd, who accidentally found that by blowing through a simple hollow *reed*, various tones could be produced, and varying with the length of the reed; and from which, was produced—the result of experiment and development, the modern flute. The "pipe" was used in the sanctuary in the days of Moses.

Its antiquity.

What instrument sometimes used at the present day, is made of *reeds*, or *pipes?*

The "Pipes of Pan," or mouth organ, an instrument formed by joining together, side by side, *reeds* of different lengths, from two to six inches. Accounts differ as to who was the first to join together pipes of different lengths, but Virgil attributes the invention to the god Pan.

What was the meaning of the term Orchestra as used by the ancients?

Orchestra.

This name was applied by the ancient Greeks to a certain circular part of the theatre where the dances were performed. At Rome, the *orchestra* was separated from the parts occupied by the performers and furnished with seats appropriate to the senators, magistrates, vestals, and other persons of distinction.

How is the term Orchestra applied at the present time?

The term Orchestra is now peculiarily applied to a body of *instrumental performers*, in which the predominating instruments are those with *strings*, or of the violin family.

What are the most ancient Instruments mentioned in history?

Ancient instruments

The most ancient Instruments mentioned in history are stringed instruments played by snapping the strings with the fingers, such as the *lyre*, the *cythara*, and the *harp*.

Mention some ancient nations among whom stringed instruments were in use?

The monuments of antiquity afford numerous models of instruments, but their forms are different and characteristic among different nations. The *lyre*, and the *cythara* belong particularly to the Greeks, the Romans, and the inhabitants of Asia Minor; the *harp* seems more especially to belong to the inhabitants of Upper Asia, of Egypt, and of the north of Europe. The shape of the *cythara*, was like a large—P—having ten strings across the oval part of the instrument.

Lyre and Cythara.

To whom was ascribed the invention of the Lyre?

Lyre—its Capacity.

Fable, which is mingled with the whole history of the Greeks, ascribes to Mercury the invention of the *lyre*, which originally had but three strings. The number of these strings afterwards increased, but was never carried beyond eight, which made the *lyre* a very limited instrument; since having no finger-board, like the modern guitar, by means of which the sounds could be modified, it could not produce but one sound to each string. The varieties of the lyre were distinguished by the names of *cythara*, *chelys*, and *phormiux*. These instruments were played sometimes by snapping the strings with the fingers, but more frequently with a kind of hook, called a *plectrum*, which also goes to show that but *one* of the strings could sound at a time.

Varieties of Lyre.

How played.

What is known of the origin of the Harp?

Harp.

The origin of the Harp is enveloped in obscurity. Mention is made frequently in the Holy Scriptures of instruments with oblique strings, and though they are known and called by different names both in the Bible, and in the writings of antiquity, learned commentators agree that the *nablum*, the *barbitos*, the *magade*, the *psalterium*, the *sambuque*, were each a variety of the harp, and of Syrian, Chaldaic, or Phœnician origin. Among the Romans, an instrument called a *cinnara* was used which it is believed was the *harp* and its name only a translation of *kynnor*, or *kinnor*, which, in the Hebrew text of the Bible, is the name of David's harp.

Ancient names for the Harp.

What is known of the character of the Harp in the time of David?

Of the *kinnor*, generally translated *harp*, there is a diversity of opinion, but the one most generally received is, that by it, is meant the *lyre*, or *harp*, or any stringed instrument of that character. In the Septuagint, and in the Vulgate, *kinnor* is so rendered that the name is equivalent to the *harp* or *lyre* as known by the Greeks and Romans. The ancient *lyre*, or *harp*, was so small and light that it was carried in the hand, and the players danced with it as they played. It is very doubtful whether the ancients had harps like the modern, resting on the ground when played, large, and heavy; although the Egyptians had harps of considerable size as evident from preserved paintings and sculptures. St. Eusebius, one of the early Christian fathers, says, that David always carried his

The Harp in King David's time, about B.C. 1050.

kinnor, or lyre, with him, to soothe him in his afflictions and to sing praises to God. David is also said to have spent much time in the tabernacle with his *kinnor* among the prophets, and sang and played as the inspiration came upon him. The *kinnor* was used by David to play before Saul, and in I. Kings, an intimation is given of the material of which the harp was composed, where it says, that, "Solomon made harps (*kinnoreth*) of the *almug trees*, and also psalteries for the singers." It was the *harp* which the captives at Babylon "hung upon the willows," and so celebrated were the Hebrews in the use of this instrument, that their conquerors bade them sing their native songs accompanied by the harp.

What other nations are known to have used the Harp?

The harp is found in India; upon the most ancient monuments in Egypt; in Italy; among the Scandinavians; among an ancient people called *Arpe*, and in ancient England; but it is impossible to discover which nation invented it, and which may have received it by communication.

How many strings had the ancient Harp?

The number of strings to the ancient harp (as improved upon the *lyre*) was thirteen, but this number afterwards increased to twenty, and even to forty. These strings were made of catgut, like those of the present day, as appears from a Greek epigram in the *Anthology*. The ancients had no knowledge of strings made of steel or brass wires, but several authors assure us that *flaxen* strings were first used.

What is known of the Harp among Celtic nations?

Irish Harp.

The Irish are known to have used the *harp* long before the Italians, and to have given it to the latter nation before the time of DANTE, at which time it had a compass of *four octaves*. For many ages the Irish used the harp only to play a simple melody, or single part, and its primeval players had no idea of playing in *parts*, or of counterpoint.

At what period was the means of *tuning* the strings of the Harp invented?

Tuning the Harp.

Until the fifteenth century, there was no means understood of modulating the tones of the harp, but in the year 1660, a kind of *hook* was attached to the instrument by means of which the strings were tightened and the tones raised. In 1720, an instrument maker of Donawerth named HOCHBRUCHER, invented a means of tightening the strings by *pedals* moved with the feet. In 1740, the pedal harp was first introduced into France by a German named STECHT. SEBASTIAN ERARD the great French instrument maker, was the first to overcome the difficulties of tuning the harp, and the climax of his improvements was reached when he found himself able to produce on one and the same string *three tones*, the *natural*, *flat* and *sharp*.

Erard, 1752.

What was the origin of stringed Instruments, having *finger-boards*, by means of which, the tones could be modified by pressing the strings with the fingers?

The origin of instruments played by *snapping*, and at the same time having finger-boards, was in the East. The Greeks knew nothing of such an instrument, but the Egyptians, on their monuments, show some progress toward that end. The *wina* of India, consisting of a bamboo body attached to two large gourds, and mounted with several strings which are pressed on *bridges* with the fingers, is a type of these instruments; but it is especially the *eoud*, or *luth* of the Arabs, imported into Europe by the Moors of Spain, which has served as a model for all instruments of this kind. The body of the *luth* is flat on one side and convex on the other; has a broad finger-board furnished with ten *frets* for the fingers, in order to vary the sounds. It has *eleven* strings, nine of which are double—three tuned in *unison*, and six in *octaves*. The *luth* was formerly much cultivated although difficult to play and requiring much study. From the word *luth*, the name as used at the present day, *lute*—is derived. The theorbe, was a larger variety of *lute*, but consisting of two finger-boards. Two other kinds of *lute* came into use at the beginning of the eighteenth century, one, the *pandore* had metal strings, the other, the *mandore* had but four strings.

The "Luth" of the Arabs.

Lute.

Theorbe.

What is known of the Mandolin?

The Mandolin, of the same genus as the *lute*, was very popular among the Italians and Spanish. The body is round, but the neck, or finger-board, is more like that of the guitar. The mandolin is held in the left hand and the sounds are produced by means of a quill, held between the thumb and forefinger. The four strings of this instrument are tuned in unison with those of the violin. The mandolin, and the entire family of *lutes*, have almost entirely disappeared from use, although they are still used in the East. It was used by the Troubadours in the middle ages, and to accompany *madrigals*, *ballads* and *table-songs*.

Mondolin.

What of the Guitar?

The Guitar undoubtedly originated in Spain, though it is found among some African tribes. It has been known in France since the eleventh century, and is almost the only instrument of its class which remains in use. In France, Germany, and England, the art of playing on the guitar was carried to a very high point of perfection. In Spain, although the country of its origin, it is used only to accompany their *boleros*, *tirannas*, and other national airs, and the performers play upon it instinctively by striking the strings, or rattling them with the back of the hand.

Guitar.

What is known of the origin of the use of the Bow?

It is claimed that the Greeks possessed a knowledge of the use of the *bow*, but close research fails to demonstrate the fact. There is no doubt but that instruments having a sounding-board, and neck, or finger-board, and strings elevated upon a bridge, and put in vibration by a *bow*, had

Instruments played with a Bow.

their origin in the West; but at what time, and in what part of Europe they were invented it is most difficult to decide. In Wales, there is found an instrument nearly square in its form, having a finger-board, and strings elevated upon a bridge, which seems to have existed in that country from the most remote antiquity. This instrument is called the *crwth* (crooth), and is played with a bow; and is regarded as the parent of the different kinds of viols, and of the violin. The Gothic monuments of the middle ages, and particularly the entrances of the Churches of the tenth century, are the most ancient, in which we find representations of instruments similar to the *viol*. JEROME, of Moravia, has left the *Mss* of a treatise on Music, in which he divides *viols* into two classes, the *rubebbe*, and the *viole*. The *rubebbe* had only two strings, which were tuned in *fifths;* the *viole* had five, tuned in different ways. At a later period, these *rubebbes*, and *violes* underwent divers changes, and gave birth to the different kinds of viols, viz: the viol, proper, with five strings; the *treble viol*, (pardessus de viole,) with five strings tuned to the fifth of the viol; the *bass viol* (bass de viole,) which was mounted sometimes with five, and sometimes with six strings, and called by the Italians *viola da gamba;* the *violine*, or large viol, with seven strings; and the *accordo*, another kind of violine, with twelve, and sometimes fifteen strings, several of which were sounded at once and made harmony with every stroke of the bow. The *violine*, and *accordo* had finger-boards with frets, like the lute, and guitar. There was another kind of viol called *viole d' amour*, (viol of love). In size it was like the treble viol, and had four strings of catgut, and four others of brass, which passed under the finger-board, and which, being tuned in *unison* with the strings of catgut, gave out sweet and harmonious sounds.

Wales.

The "Crooth."

The Viol.

Jerome of Moravia. 1260.

What is known of the origin of the Violin?

Towards the fifteenth century, in France, the *viol* had been reduced considerably in size, and from it formed the Violin, as it exists with four strings at the present day. The antiquity of this instrument has long been a subject of dispute, although it is generally supposed that the ancients knew nothing of instruments played with a bow. Although the first *violin* of which there is any account was constructed in Italy about the year 1600; what conduces to the belief that this improvement was made in France, is the fact, that the violin is indicated in the Italian scenes at the end of the 16th century, by the terms *piccoli violini alla francese*, (little violins of the French fashion). The violin has four strings, tuned by fifths—E, A, D, G.

The Violin. 15th century.

Name the most celebrated Violin makers?

Skillful instrument makers sprang up in Italy, France and Germany, whose violins are still very much sought after by the *virtuosi*. The most noted, are NICHOLAS and ANDREW AMATI, of Cremona, at the end of the 16th century; ANTONY and JEROME AMATI, sons of ANDREW; AN-

Makers of Violins.

Amati.

Straduarius. Guarneri.

TONY STRADIVARI, a pupil of the AMATIS; as well as PETER ANDREW GUARNERI, and JOSEPH GUARNERI; JAMES STEINER, a Tyrolese, and several others. The violins of these skillful artists have been sold for, from *an hundred louis*, (about four hundred dollars) to *six thousand francs*, (about eleven hundred dollars).

What can be said of the perfection of the Violin in its present form?

The history of the Violin is a standing contradiction to the doctrine of progress. More than two hundred and fifty years have elapsed since its origin; and yet, although countless attempts have been made from time to time to improve upon its construction, it not only remains without material change, but the oldest specimens are esteemed of the greatest value by *connoisseurs*, especially those which were manufactured by the brothers, AMATI, and by STRADUARIUS, at Cremona, in 1650.

What particular one, of all the ancient viols, has been preserved?

The Viole, or Alto.

The only one, of all the ancient *viols*, that has been preserved, is that called *viole*, *alto*, or *quinte*. Its number of strings has been reduced to four, which are tuned a *fifth* lower than the violin. This instrument takes that part in the orchestra which corresponds to the contralto voice in the chorus.

What is known of the history of the Violincello?

Violincello.

The Violincello is a perfected instrument of the ancient *viol* family, and is mounted with four strings which are tuned in *fifths*, the lowest of which is C, below the bass. The violincello as first used by the Italians, was the same as the English fifth violin, which was a smaller size of what was then known as the *violine*, or bass-violin. The violincello, as now known, is much larger than the violin, but is capable of a most refined tone, and one of its principal beauties consists in its power of expression, and singing qualities. It was first introduced into France, in the reign of LOUIS XIV, by a Florentine named JOHN BALISTINI; but it did not finally take the place of the *bass-viol* until about the year 1720.

Give the origin of the Contra-bass, and its relation to the orchestra?

Contra-bass.

The Contra-bass, or, as it is called, the *lower-bass*, was first constructed in Italy in the beginning of the eighteenth century. Before that period, the *lower* or *bass parts* of the harmony had been played by the *violine* and the *accordo;* but, as musical education demanded greater brilliancy of tone and effect, and that quality acquired, it became necessary to think of means to *give strength to the bass-part*—for this purpose the *contra-bass* was constructed. This instrument, which is now the most important of, and the foundation of all orchestras, was not adopted in France without much difficulty. In 1700, the first *contra-basso* was introduced into the Opera. In 1757, there was but one of these instruments in the orchestra of the opera, and that was used only on Fridays, which was the principal day of the exhibition. GOSSEC added a second,

The Contra-bass the foundation of the orchestra.

and PHILIDOR, a French composer, introduced a third one into the orchestra, for the first representation of his opera of "Ernelinda," and the number has gradually increased to eight. The *contra-bass* has three large strings, which sound an octave lower than the *violincello*. The French instruments are tuned by *fifths*, having *three* strings. The German and Italian instruments have four strings, tuned by *fifths*.

What may be said of that kind of stringed instruments in which the strings are put in vibration by means of a Key?

Keyed-instruments.

There are two kinds of these instruments. The first, derived from the imitation of *lutes* and other instruments, the strings of which were snapped with a quill, or with a piece of tortoise shell. The first instrument of this kind was the *clavicitherium*, which had strings of catgut, put in vibration by means of pieces of leather, operated upon by the keys.

Clavicitherium. A. D. 1300.

Virginal. A. D. 1500.

The Virginal, one of the earlier instruments with strings, put in vibration by means of keys, was of the same family as the *spinet* and the *harpsichord*, which instruments immediately preceded the piano. They had brass strings, which were made to vibrate by means of *plectra*, or quills, fastened in pieces of wood called *jacks*—the latter name is still applied to a similar part of a modern piano-action. The movement of the quill was a *nibbing* of the string; then leaving the string, it left the latter free to vibrate so long as the finger remained on the key. Nothing definite is known of the origin of the name *virginal*, though it is associated with Hymns to the Virgin. The instrument was in use and known by the same name in 1500, but before that, nothing is known of its history. The Virginal was very popular in England during the reigns of Henry VIII, and Queen Elizabeth, who were accomplished performers upon it, as was also, Mary, Queen of Scotts. A book is preserved in the Royal Museum, in England, from which Elizabeth played, as also, the *virginal* used by her. A poem, descriptive of the public entry of Queen Anne, wife of James VI, into Edinburg, May 19, 1590, says that "viols and virginalls were their." Shakespeare, in a sonnet, mentions "those jacks that nimble leap to kiss the tender inward of thy hand," and of "those dancing chips o'er whom thy fingers walk with gentle gait." The *virginal* resembled in appearance a very small piano, sometimes having legs, and sometimes being made without and resembling a large music box. Both the *virginal* and the *spinet* were often richly adorned with gold, painting and jewels.

Form of the Virginal.

Spinet.

The Spinet was formerly much in use, and somewhat similar to the *virginal* and *harpsichord*, and like those instruments consisted of a *case*, *sounding-board*, *keys*, *jacks* and a *bridge*, although much smaller in size, and usually without legs. The first use of the *spinet*, is not known, though its invention was anterior to the harpsichord. It undoubtedly had its origin from the *harp*, as is evident from its character and construction, external and internal. The *spinet* was originally called the *couched-harp*, though since denominated *spinet* from its *quills*, which resemble thorns, called in Latin *spinæ*. The virginal and spinet

continued in use until the beginning of the last century. Other forms of keyed instruments were modelled after the Oriental instruments called

Psalterium.

canon, and *psalterium*, or psaltery. The latter, of which great use was formerly made, was composed of a square box, on which a thin pine board or tablet was glued. On this tablet, strings of iron or brass wire were extended by means of pegs, and tuned so as to give all the sounds of the scale. The performer held in each hand a little rod with which the strings were struck.

Clavichord.

Attempts to improve upon the *psalterium*, gave rise to the *clavichord*, which consisted of a box of a triangular form, with a sound-board and pegs, to which wires of brass were attached, and a key, which operated upon little plates of copper, by which the strings were struck.

Harpsichord.

The *clavecin, or harpsichord*, was known as early as 1525, and was the largest instrument of its kind, having a long *case*, similar in shape to our grand-piano. Its compass was five octaves, and often had two keys which might be played together, and which struck two notes at a time, tuned in octaves. The strings of the harpsichord were put in vibration by strips of wood terminating in a quill, or a piece of leather, and which were raised to the wire by pressing a key. The end of the quill, or leather, gave way and fell down as soon as it had touched the string, leaving the latter free to vibrate. An old *harpsichord*, supposed to have been used by HANDEL is preserved in London. It is six feet eight inches long, three feet high, and three feet wide, with two manuels, or key-boards, of five octaves each.

Description of an old Virginal. 1700.

A description of an old Virginal may not be out of place, as giving an idea of their form and appearance. "The case is of cedar, covered with crimson Genoa velvet, upon which are three locks, finely engraved; the inside of the case is lined with strong yellow tabby silk; the front is covered entirely with gold, having a border around the inside two and a half inches broad. It is five feet long, sixteen inches wide, and seven inches deep, and is so lightly and delicately formed that the weight does not exceed twenty-four pounds. There are fifty keys, thirty of ebony tipped with gold, and the remaining twenty are inlaid with silver, ivory, and many kinds of rare woods, each key consisting of about 250 pieces. On one end are the royal arms, richly emblazoned, and on the other is a symbolic and highly finished painting of a crowned dove with a sceptre in its claw, the painting being done upon a gold ground with carmine, lake, and ultramarine. The shape of this instrument, made in 1700, indicated that it was placed on a table when used, or, that it could have been held in the lap of the performer.

What is known of the origin of the Piano-forte as understood and enjoyed at the present day?

The Piano.

Derived from Psalterium or Dulcimer.

The origin of the Piano-forte is traceable to an instrument called *psalterium*, or, as it is more commonly known, *dulcimer*, which was a box, across which brass and steel wires were extended between iron pins,

and attuned so that a perfect gamut was obtained. The strings were put in vibration by means of a little wooden hammer or rod, with which the performer struck them, with a degree of velocity and neatness more or less proficient. The Egyptians have an instrument in common use, closely allied to the dulcimer, called the *kanoon*. It is probably the original instrument of the same class, and may owe its origin to the Greeks, as its name is derived from the Greek χανών, and possesses the same signification, that is, rule, law, custom.

Clavichord. The *clavichord* was the improved *dulcimer*, with the addition of a *clavier*, or key-board, by means of which little plates of copper, moved by the digital action to the keys, caused the strings to vibrate.

Clavicitherium. The *clavicitherium*, differed little from the foregoing in its general construction, but its strings were of gut, acted upon by soft leather hammers put in motion by the keys.

Virginal The *virginal*, as just described, was the next improvement in this class of instruments.

Harpsichord. The Harpsichord, according to the great French musical authority, M. FETIS, was in existence before the *virginal*, which was known in 1530. This instrument was really the first that took the form and appearance of the modern grand-piano. The *harpsichord* had two key-boards, which could be used separately or together, in the latter case, the upper, or superior key-board yielding, at one touch, a sound attuned to the octave of the lower. Although this was the instrument upon which were developed the finest inspirations of HANDEL, HAYDN, SCARLATTI, CLEMENTI, the BACHS, MOZART, and others of the older masters, and on that account entitled to much veneration, its tone has been severely, though wittily, compared to "a *scratch* with a sound at the end of it." The *spinet*, was nothing more than a small *harpsichord*, in a square case. There was, however, a peculiar kind of spinet, which was called *sordino*, on account of the softness of its tone. The clavichord, spinet, and harpsichord, continued in use until the end of the last century, and in order to obviate the harsh, unpleasant sound produced by the half scratch, half blow of the quill, the ingenuity of the makers was taxed, and finally resulted in the invention of the felt-covered hammer. France, Germany and Italy, all perhaps with equal rights, claim the invention of this, the secret of the perfection of the modern piano; but to CRISTOFOLI, of Padua, is now generally accredited the invention of the first practical *hammer*, and an instrument first bearing the name *piano*, in 1710. Wherever the invention may have originated, its development was very slow until about the year 1760, when a manufacturer in London, named STUMPF, was the first to inaugurate a successful career of piano-forte making. The pianos made in England, for a long time were sold in all the markets of the world, and not for fifty years after the success of STUMPF in London did a piano made in Germany compare with those of the English. In 1776, MM. ERARD, in Paris, were the first to construct pianos in France on the improved plan. The Grand-pianos of ERARD

Cristofoli. 1710.

have long been considered as unsurpassed. The Upright piano, the form of which was undoubtedly adopted from the *harp;* was the invention of an Englishman named HANCOCK. The essential parts of a piano-forte, are the strings of steel-wire—varying in size and length with pitch of sound required—stretched between two iron pegs or pins above a sounding-board, a long wooden lever called a key, another called a hammer, which is thrown up against the wire by a third lever actuated directly by the key, and called a jack, and a fourth lever called a damper, whose felt-covered head rests on the wire, except when the key is pressed. The hammer covered with felt from one-eighth to an inch in thickness is the result of a century of experiment. The strings must be of the finest of steel, for they must be very elastic in order to stretch in vibrating, and instantly resume their proper length. The sounding-board is of thin, clear spruce, seasoned to the extreme of dryness. For the material used in building a first class piano-forte, the whole earth is ransacked, as will be understood from the following statement, from an English publication:

The principal parts, or action of the Piano.

Material used in manufacture of Pianos.

WOODS.	WHERE USED.
Oak, from Riga.	Framing various parts.
Deal, from Norway,	Wood-bracing, etc.
Fir, from Switzerland,	Sounding-board.
Pine, from America,	Framing.
Mahogany, from Honduras,	Case and action.
Cedar, from America,	Hammer-shanks.
Lime, from England,	Keys.
Pear,	Dampers.
Sycamore, Rose-wood, Satin-wood,	Veneers.
Beech, Birch, Beef-wood,	Wrest-plank, Tongues, etc.

CLOTHS.

Cloth, Baize and Felt from $5, to $12, per yard, Cushions.

LEATHER.

Buffalo, Saddle, Calf, Doeskin, Seal, Sheep, Morocco.

METALS.

Iron, Steel, Brass, Gun-metal for Bracing, Screws, Springs, Steel-wire, Steel spun-wire, Covered copper-wire, Ivory, Plumbago, Glue, etc., etc.

The Pedal.

One of the most important parts of the piano, is the *pedal.* The piano is really a harp with *dampers* which stop the vibration as soon as the key is released. The pedal raises all the dampers from the strings, allowing those struck to continue vibrating, their tone being increased by the sympathetic vibrations of the other strings. The use of the *pedal* is to prolong a tone or tones. If not used, the tone is more or less

Use of the Pedal.

smothered and feeble, and consequently ineffective, while if wrongly used, it produces a mere jumble and mixture of sounds; if rightly used, it converts the shortest sound into a long one, furnishes a back ground and accompaniment to melody, and produces that singing effect, so much sought after.

Vibrations of the strings of a Piano-forte.

All Sound, musical, or noise, is the result of the vibration of some substance, creating pulsations, or waves of air, of a certain degree of rapidity per second. Beyond a certain degree of rapidity or slowness, these waves become inaudible. Sonorous vibrations are estimated to be from 16 to 38,000 per second of time; and the modern seven-octave piano extends from about 27 to 4,200 per second. The study of the science of Acoustics—the science of sound—has demonstrated, and constructed the following scale, or vibration fractions of a single octave:

Acoustics.

C.	D.	E.	F.	G.	A.	B.	C.
$\frac{1}{1}$	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	$\frac{2}{1}$

Or, as can be more definitely expressed, D, makes nine vibrations while C makes eight; E makes five to four of C; and so on, the octave always having twice the speed of the eighth note below. Taking C at 240, the vibrations per second, will be as follows:

C.	D.	E.	F.	G.	A.	B.	C.
240	270	300	320	360	400	450	480

The fraction of the minor third is 6–5, and its vibration number 288; consequently the difference in the vibrations between the major-third, C—E, and the minor-third, C—E flat, consists in the difference between 288 and 300, or twelve vibrations per second. The peculiar difference, however, between the major and the minor keys, depending upon the seemingly small difference of twelve vibrations per second; is so marked, that even the most unmusical people, those barely able to distinguish one tune from another, will instantly recognize it.

What may be said in this connection of the Scale, both Vocal and Instrumental as applied to the key-board of the Piano?

The Scale as used is imperfect.

The Scale as used is theoretically imperfect. In order to play, or sing, perfectly in tune in both major and minor modes of the seven signatures, twenty-nine, instead of twelve keys in the octave are required, and some authorities put the number as high as seventy-two. G sharp, is not the same as A flat; and yet, almost all keyed instruments make them so. The human voice, and the violin can sound them differently, giving them their proper and relative tone.

What is understood by the term "Wind Instruments?"

Wind Instruments.

Wind Instruments are those whose sonorousness is derived from the vibration of the air blown into them.

Into how many different species may this kind of instrument be divided?

Flutes.

Into three principal kinds namely: Flutes, which are made to sound by means of air introduced into a tube through an orifice at the side or end; instruments with *reeds*, in which the vibrations of a *flexible tongue* produce the sound, and, instruments with a *mouth-piece*, in which the sounds are formed by modifications of the *motion* and *position* of the lips.

Reed instruments.

What is known of the origin of the Flute?

The Flute.

Flutes, in some form, have been found among all nations who have cultivated in any degree the art of music, and its origin, is undoubtedly identical with that of the *pipe*, which has been in use since times the most remote, and which instrument, says LUCRETIUS, "had its origin from the breathing of western winds over certain reeds." Egypt, India and China afford varieties of the *flute*, which can be traced back thousands of years. The Greeks and Romans had flutes of different forms for most of their religious ceremonies, for festivals, marriages, funerals, etc.; but the flute with several pipes of different lengths, appears to be the most ancient form of the flute as used by the Greeks, and known as the Pipes of Pan. After this comes the Phrygian flute, which had only a single pipe, pierced with three holes, and played by putting one end of the instrument into the mouth. The *double flute*, composed of two pipes, pierced with holes, and united together near a single orifice, called the *embouchure*, was held in both hands. The *double flute*, is the only instrument of antiquity which can induce the belief that the Greeks and Romans knew anything about harmony; for it is not to be presumed that the two pipes were intended to be played in unison. The three principal kinds of flutes, of which we have spoken, were divided into varieties, numbering according to antiquaries more than two hundred. Some ancient monuments show in bas-relief, the form of the *flute traversière* (cross-flute) which is the only one now made use of, hence, as also from ancient writings it is satisfactorily proven that the ancients knew of the flute as used in modern times.

Flute in France.

Formerly, the only kind of flute used in France, was the *flute a' bec*, (derived from the old Gallish word *bec*, the beak of a cock), because blown into from the end. This flute was in use in the orchestras in the time of Louis XIV, and it was also called the *flute douce*, or *English* flute.

German Flute.

The *flute traversière*, was first introduced as the *German* flute because its use was first revived in that country, Until the end of the eighteenth century, this flute had no more than six holes, stopped by the fingers, and a seventh, opened by means of a key. The flute is naturally in the *key of D*, but flutes in the keys of E flat, F, and others, are employed. A small flute called the *octave*, or *piccolo*, is used in orchestras, to produce brilliant, and peculiar effects, its range being an octave higher than the ordinary flute. The material of flutes is ordinarily box-

Piccolo.

wood, ebony, or maple, which, in order to remedy a defect caused by the wood becoming warmed by the breath, is lined with a metallic tube, which may be extended when the instrument becomes warm, and which reëstablishes a just tone by lengthening the tube. Of all the ancient *flutes a' bec*, the only one remaining in use is the *flageolet.*

What ones, of all the varieties of *Instruments* with *Reeds*, which have been in use at different periods, are preserved?

Oboe.

The *Oboe*, *English-horn*, *Clarinet*, and *Bassoon*, are the only ones which have been preserved. The most ancient of these is the *oboe*, which was in the hands of the minstrels as early as the sixteenth century. At that period it was a coarse instrument, of a harsh tone, having only eight holes, without keys. It remained for a long time in a state of imperfection and not until the end of the eighteenth century was it used in the orchestra. Keys were first added to it in 1690, and in 1780, DE LUSSE, an instrument maker in Paris, added a key to it, and at the present time it may be considered as in a state of perfection. Its extent is two octaves and a half, and it was more employed by composers fifty years ago, than any other instrument of a high tone.

English Horn.

A modern instrument of the same family is the English horn, which may be considered as the *alto* of the oboe, being a fifth lower in tones although in size much greater.

Bassoon.

The Bassoon, which belongs to the same family as the *oboe*, and is the bass of that kind of instruments, was invented in 1539, by a *canon* of Pavca, named AFRANIO. The Italians call it *fagotto*, because it is formed of several pieces of wood united together like a bundle. The extent of the bassoon is about three octaves and a half, and its lowest note is the B♭ below the staff, in the F clef. The relation of the *bassoon* to the orchestra, is that of an indispensable instrument, performing the office, both of the tenor and bass, of the *reed instruments*, and binding together the different parts of the harmony. In Germany, the *contrebasso* of the *bassoon*, called *contrebassoon*, having an octave more of the extreme low tones, is sometimes used.

Clarinet.

The Clarinet, is an instrument much more modern than the oboe, or bassoon, having been invented in 1690. Having at first but one *key*, its number of keys was gradually increased to five and in 1787 a sixth key was added, and finally its keys numbered *fourteen*. The difficulties of execution on the clarinet are such that the same instrument cannot be used in all the *modes.*

Difficulties of execution.

What is the rule regarding the proportionate *tones* as produced by an instrument with a long or short *tube*?

Tones produced by a long or short tube.

In proportion as the *tube* of a wind-instrument is shortened, its tones are raised; and in a like manner they are lowered by lengthening the *tube*. If the *tube* of a clarinet is lengthened, so that its C is in unison with B♭, it will be sufficient to make the instrument of that size, in order to enable the performer to produce the effect of the key of B♭ by play-

ing in C; and he will thereby be relieved from the necessity of executing those notes which present difficulties to be overcome in the execution. If the *tube* of the instrument is lengthened, so that its C sounds the same as A, the effect which the artist will produce by playing in C, will be the same as if he should play in the key of A, with three sharps in the clef. This is the explanation of the terms used by musicians; *clarinet in C*, *clarinet in B♭*, *clarinet in A*. The clarinet was not introduced into the French orchestras until the year 1757, since which time it has come into general use, not only in common orchestras, but in military bands, in which it plays the principal part. In military music, for the solos, clarinets in E♭, and F, are used.

Mention the different kinds of wind-instruments which are played with an open *embouchure*, or mouth-piece?

This type of wind instrument includes the *Horn*, the different kinds of *Trumpets*, the *Trombone*, *Serpent*, *and the Ophicleides*. In the first operas, the hunting airs were played by the *cornet*, an instrument made in the shape of a *horn*, and pierced with holes. These clumsy instruments were called *cornets a' bouquin* (old buck's horn). The *cor de chasse* (hunting horn), was invented in France in 1680, and was first used only in hunting. Being carried into Germany, it was there improved, and first used in music, and in 1757, introduced into the opera in France. The *horn*, is an exceedingly valuable instrument for the variety of its powers. Equally well adapted for solos, or for the orchestra, its use may be modified in many ways. The art of writing parts for the *horn* in such a manner as to develop all its resources, is an art entirely new, and which ROSSINI has carried to perfection. The sound of the *horn*, is of a pure, free, *open* tone; but other, and additional tones, are also produced by closing in part, with the hand, the open portion of the instrument; the tones obtained with the aid of the hand are called *stopped sounds*.

Horn.

What is known of the early history of the Trumpet?

The Trumpet as known at the present day is the direct descendant from the *Ram's horn* in use at the time of MOSES, although the latter, as the sacred writings inform us, made two trumpets of silver, to be used by the priests in the services of the tabernacle. SOLOMON, according to JOSEPHUS, used *two hundred* of these instruments in the services of the temple, and various public, religious and civic rites. The name *trumpet* is derived from the Greek, *turbo*, (a shell,) formerly used as a trumpet. The French, *trompete;* Italian, *trombetta*, and Celtic, *trompill*, are undoubtedly each derived from the same. In the ninety-sixth Olympiad, a prize was instituted at the Olympic games for the best performer on the *trumpet*. The exertions used by the ancients in blowing the flute and trumpet were so great, that, for the perservation of their cheeks, they were obliged to use a *capistrum*, or muzzle, which, however, was not always adequate to the purpose. The trumpet is the soprano of the horn, as it sounds an octave higher than that instrument. Its qual-

Trumpet.

Origin of the name.

Music at the Olympic Games

ity of tone is more silvery, clear and penetrating. Attempts have been made to improve the resources of the trumpet by adding *keys* to it, but in so doing, an entirely new instrument has been formed, which in quality of tone had little resemblance to the trumpet.

What name has been given to the new family of Brass Instruments, formed by adding keys to the *trumpet*?

Ophicleide.

The principle of the construction of keyed trumpets being once discovered, it was soon perceived that it might be applied to other instruments of the same family, but of greater dimensions, which should be the *alto*, *tenor* and *bass*, of the *trumpet*. This new family of brass instruments has received the name of *ophicleide*.

Trombone.

There is another kind of instruments called *trombones*, and which are also capable of giving all the notes in open sounds, by means of a *slide*, which is moved by the performer, in order to lengthen or shorten the sonorous tube. This kind of instrument is divided into three voices, namely, the *alto*, *tenor*, and *bass*, and although their tone is more dry and hard, than that of the *ophicleides*, they produce peculiar effects, unlike those of any other instrument.

How are the tones produced upon all brass wind-instruments?

The whole great division of brass instruments is put in vibration by means of a conical and concave mouth-piece, to which the performer applies his lips more or less closely, at the same time blowing, and making the note by a movement of the tongue. This is very difficult, and requires as well as labor, natural aptitude.

To the instruments with the *embouchure*, or mouth-piece, which have been mentioned, we can also add the *serpent*, which is not wholly disagreeable in military music, when united with other *basses*, such as the *trombone*, and the *ophicleide*. The *serpent* was invented in 1590, by a canon of Auxerre, named EDME GUILLAUME.

Describe and give the history of the Organ?

The Organ.

An Organ is a wind instrument blown by bellows, and containing numerous *pipes* of various kinds and dimensions, and of multifarious tones and powers. The Organ is the largest, the most majestic, the richest in the variety of its effect, and the finest of all wind instruments.

Origin of the Organ.

The invention of the *organ*, which is very ancient, is attributed to the Greeks. From a passage in CASSIODORUS, who lived about 528 years after the birth of Christ, we learn that in his time the organ was very highly esteemed. In some of the writings of antiquity, and particularly in VITRUVIUS, who flourished above a century before the Christian era, mention is made of an instrument called a *hydraulic organ*, but it is very doubtful if the term is rightly applied, indeed it is very doubtful if it was applied at all to a musical instrument. As to the *pneumatic* organ that which is put in vibration by the action of the air, and which is also said to have been known to the ancients; it is probable that it was

nothing more than the rustic instrument of the Scotch and the Auvergnese, which we call the *cornemuse*, or bag-pipe.

Jubal. B. C. 1800.

JUBAL, the descendant of CAIN, is mentioned in the Bible as playing upon, and teaching others to play the *harp* and *organ*, but no positive information is obtainable as to the character of the organ at that early day. The antiquity, and early discovery, of the *pneumatic* organ is confirmed by the discovery of a monument at Rome, mentioned by MERSENNE, in his "*Harmonie Universelle*," of which an engraving is given in Sir JOHN HAWKIN'S History of Music, vol. I., p. 403. Among the earliest mention of an instrument to which *bellows* were adapted, is that to be found in the Anthology, bib. I. cap 86; and first quoted by DU CANGE. It is the description of an organ said to have been in the possession of Julian the Apostate who lived in the fourth century. According to DU CANGE'S interpretation, the instrument very much resembled the modern *pneumatic organ*. The barbarism which spread among the people of Europe after the time of CASSIODORUS, was not only destructive to the arts and sciences, but also to many of the works of art, and the organ, such as it then was, shared the fate of paintings and statuary. ST. JEROME mentions an organ which had twelve pairs of bellows, and fifteen pipes, which could be heard at the distance of a mile, and another in the city of Jerusalem which could be heard at the Mount of Olives.

6th century.

St. Jerome. A. D. 331.

Olivet. east of Jerusalem about one mile.

At what period was the Organ introduced into the Churches of Western Europe?

Early use of the organ in Churches.

The date of the introduction of the organ into Western Europe is uncertain. Musical instruments were used in the Churches at the time of ST. AMBROSE, if not of JUSTIN MARTYR, two centuries before; but POPE VITALIAN is generally allowed to have been the first who introduced the organ into the service of the Catholic Church, about the year 670. The most ancient organ mentioned in history, is that, which the Emperor CONSTANTINE CAPRONYMUS sent, in the year 757, to PEPIN, the father of CHARLEMAGNE. This was the first organ that appeared in France, and was placed in the Church of St. Corneille, at Compiegne. This organ was small and portable, like one constructed by an Arab named GIAFAR, and which was sent to CHARLEMAGNE by the caliph of Bagdad. During the reign of CHARLEMAGNE, organs were brought from Greece into Western Europe, and it is the opinion of MABILLON, "De Carole Magno," cap 10—that this instrument contributed greatly to the perfection of the Gregorian Chant in France, as it is certain that the use of the organ passed from the King's Chapel, where that had been placed, which came from Constantinople, to the different churches of the Kingdom, before it was common in either Italy, Germany, or England.

The Organ in France.

Organ building in Europe,

A Venetian priest, named GREGORY, appears to have been the first to attempt the building of organs in Europe. In 826, he was employed by LOUIS, the Pious, to make one for the Church of Aix-la-Chapelle. Organ building as an art, however, made very slow progress, and seems not to have begun to be developed until the fourteenth century. About

the year 1350, FRANCIS LANDINO, surnamed *Francesco d' egli Organi*, on account of his skill upon the organ, made many improvements in its construction. In 1470, a German organist at Venice, named BERNARD, invented the *pedals*. ELFEG, Bishop of Winchester, procured an organ for his Cathedral, in 951, which was the largest then known, having twenty-six pairs of bellows, requiring seventy men to fill it with wind. It had ten keys with forty pipes to each key.

Organ in England.

OSWALD, Archbishop of York, placed an organ in the Church at Ramsey, with pipes of brass. There was an organ in Canterbury Cathedral in the early part of the eleventh century.

What was the character of the early Organs?

Character of the early Organs.

The organ long remained rude in its construction notwithstanding the many attempts at improvement. The *keys* were from four to five, and even six inches broad, the *pipes* were of brass, and in the twelfth century the compass did not exceed *two octaves*.

Of the history of the organ in England, from the Reformation to the reign of Charles I., there is very little known. CAMDEN mentions one at Wrexham, having pipes of gold. This shared the fate of all organs during the Rebellion and in the interval between 1558 and 1660; during which time, music was banished from the Churches, and organs in chapels and churches taken down and destroyed by an infuriated populace. The organ at the Cathedral at York, and the one at Magdalen College, were the only ones that escaped destruction; the former owing its safety to the protecting care of LORD FAIRFAX, and the latter being preserved through the exertions of CROMWELL.

Fate of the Organ during the seventeenth century.

In what year was the first organ introduced into America?

Organs in America.

The first organ put up in this country, was the one erected in King's Chapel, in Boston, in 1714.

What is known of the early history of organ building in this country?

The first organ built in America, was erected by EDWARD BROMFIELD, Jr., in Boston, in 1745. In 1754, one THOMAS JOHNSTON, built an organ having one *bank of keys*, and six *stops*, for the Episcopal Church at Salem. In 1805, WILLIAM M. GOODRICH commenced the manufacture of organs in Boston, and gave such character to his instruments that importation from Europe was rendered unnecessary. Mr. GOODRICH built his first organ in 1805, for BISHOP CHEVEREUX, of the Catholic Cathedral, and from 1805 to 1833, but three church organs were imported into Boston from abroad. In 1831, the art of organ building in America took a new impulse, under the skillful guidance of Messrs. E. and G. G. HOOK, whose organs are noted throughout the length and breadth of the land.

Describe briefly the principles of the production of sound in the Organ?

Construction of the Organ.

The organ is composed of several ranges of *pipes*, some of wood,

and some of a *composition* metal, with open mouths, like the flute, played at the end; while other *pipes* have in their mouth-piece *tongues* of brass, or *reeds*. The pipes stand upright upon the ends in which is their *mouth-piece*, and large bellows force air into them from the *wind-chests*. If the pipe has an *open* mouth, like the flute, the sound is produced by the vibration of the column of air in the pipe; but, if it is a *reed stop*, the sound results from the vibration, or *beating* of the *tongue*, which breaks the air against the walls of the mouth of the pipe. Besides the variety of sounds which arise from the difference of principle in their production, the organ has others, which are the result of a difference of *size* and *form* in the pipe. The longer the pipe, the deeper the tone. The height of the pipe diminishes, as the notes rise in pitch.

Stops.

The *stops* of the organ are the pipes into which—when the *registers* are drawn out—the pressing of the keys, by opening little valves, allows the air to be forced. If several registers are drawn out, all the pipes in them, which correspond to the note touched, will sound at the same time. There are different kinds of *stops*, some of which can be used as solos and others which can only be used in combination. Organs may have from two to five key-boards, but ordinarily, but *three* are used. The first key-board belongs to a small, separate organ, called the *choir* organ, and used for accompaniments; the second, is commonly that of the *great organ*; the third is used for solos. The *pedal* key-board enables the organist to play, and sustain the *bass*, while using the left hand in executing intermediate parts.

Different use of stops.

Key-boards.

Pedals.

Couplers.

Couplers, are mechanical contrivances, by means of which the different key-boards can be played at once, creating a combined effect of wonderful power and character.

What other class of instruments act by means of air?

The Harmonica

The action of compressed air, through a very small orifice, opening gradually upon thin metallic plates which vibrate as the air strikes them, is the principle of the *mouth-harmonica*, *æline*, or *ælodion*.

Into how many classes may instruments of percussion be divided?

Instruments of percussion.

Among all musical instruments of antiquity, those of *percussion* are the best known, from representations of their forms, and use, upon ancient monuments, and are divided into two classes, the *sonorous* and the *noisy*.

Sonorous.

Among the *sonorous* instruments of percussion in use among the Greeks,

Sistrum.

Romans and Egyptians, are the *sistrum*, which consisted of an elliptical rim of brass, crossed by sonorous rods, which were struck with a little

Cymbals.

stick; the *cymbals*, formed of two sonorous plates, which were struck against each other, and the *crotales* or little bells. But one variety of the *noisy* instruments is to be remarked in the ancient paintings and bas-reliefs. This is the *tambour* with bells, which we call the *tambour de basque*, or tambourine.

Modern instruments of percussion.

Modern music admits of a great number of instruments of *percussion*. Among those of which are *sonorous*, are the *triangle*, which takes its

Triangles.

Crotales.

Cymbals.

name from its shape, and consists of a steel rod, which is struck with a piece of iron. This little instrument had its origin in the East, and is often of good effect. The *crotales*, or little bells, and the *cymbal*, came also from the East, where the best are made. The use of these instruments was originally confined to military music, but modern writers for the orchestra, have introduced them in connection with other instruments.

Timbals, or Kettle-drum.

Among the *noisy* instruments of percussion, the *timbals*, or kettle-drums, are distinguished from the others, by the power of varying their sound, and of being tuned. The *kettle-drums* consist of two bowls of copper, the tops of which are covered with a skin which is stretched upon an iron rim, tightened by screws. Each drum gives a different sound, and these sounds are modified by tightening or loosening the iron ring. The two drums are tuned commonly to the *fifth*, or the *fourth* of one another; but there are some instances in which this order is inverted. Two other instruments of the same family are used in military music, and sometimes introduced into the common orchestra; they are the *drum*, properly so-called, or the tenor-drum, and the bass-drum.

Mention other musical instruments, which may have had a short existence, or are yet in process of improvement and perfection?

Various instruments.

More than a century ago attempts were made to give to keyed instruments the power of sustaining their tones, like instruments played with the bow. About the year 1717, a manufacturer of harpsichords in Paris made an instrument termed a *viol-harpsichord*. This instrument approved by the Academy of Science, resembled a *viol* placed upon a table, and was played by means of a *wheel* which in revolving produced friction upon the strings. About the end of the eighteenth century, a mechanic of Milan, named GERLÉ, introduced an instrument having the form of a harpsichord, and which was mounted with strings of catgut, played upon by *bows of hair*. Other attempts with more or less success have been made during the present century, and the *orchestrino*, and the *polyplectron*, have proven themselves capable of producing many pretty effects; but they are the effects of a peculiar instrument, rather than imitations of the combination of a violin with a keyed-instrument.

Melographic Pianos.

During the past century the idea of constructing a harpsichord, or piano, by means of which the improvisations of a composer might be preserved, has considerably occupied the attention of artists and mechanics. It is asserted that a monk by the name of ENGRAMELLE, about the year 1770, made an instrument of this kind, the success of which was complete, but the accounts of explanations or its character are very obscure. In 1827, M. CARREYRE, in Paris, made a trial before the Academy of Fine Arts, of a *melographic-piano*, consisting of a clock-movement, which unrolled from one cylinder to another a thin sheet of lead, on which were impressed by the action of the keys of the piano certain peculiar signs, which might be translated into the ordinary notation, by means of an explanatory table. The problem is one of the greatest importance, and will undoubtedly be satisfactorily solved.

What may be said in conclusion, concerning the manufacture and improvement of Musical Instruments ?

The prodigious fruitfulness of man's inventive imagination is very apparent in the rapid sketches just given of but a comparatively few musical instruments. Great improvements, and still greater effects will undoubtedly yet be produced, for the imagination will always be active. In the manufacture and use of instruments of music, theory is sometimes found in opposition to practice, either resulting from a too severe application of theoretical principles, or from lack of precautions. For example, the principles of the sounding of vibrating surfaces, demonstrates that *violins*, *violas*, and *basses*, are constructed on arbitrary rather than scientific rules; but in the application of any of those principles, no one has yet been able to make instruments as good as those which were made by rules the foundation of which is unknown.

CHAPTER IX.

Musicians and Composers, Bach, Händel, Haydn, Mozart, Beethoven, Schumann, etc., etc.

It seems eminently proper to the compiler of this work, that brief mention should be made of a few names preserved in history as closely connected with the origin and development of modern musical-art; for, although they may not properly be classed under the head of Musicians and Composers, they none the less accomplished much, and in fact *laid the foundation* for the grand works of musical-art since accomplished by our modern composers.

St Gregory. A. D. 550.

St. Gregory, also called Gregory the Great, a Roman pontiff, was born at Rome, of an illustrious family, about the year 550. His rank and talents recommended him to the notice of the Emperor Justin, who appointed him prefect of that city, about the year 580. He was afterwards sent to Constantinople in the capacity of *nuncio;* and returning to Rome became private secretary to Pope Pelagius II, and on the death of that pontiff, Gregory was chosen to fill his place. Under his judicious management, and during his pontificate, the English nation was converted to Christianity. The great work of St. Gregory, as now interesting to the reader, was his reformation of the music of the Church.

St. Ambrose. A. D. 300.

About two hundred and thirty years before the period in which Gregory lived, St. Ambrose, who was then Bishop of Milan, became one of the patrons of Church music, and instituted, in his church at Milan, a peculiar method of singing, which received the name of *cantus Ambrosianus*, or Ambrosian chant. According to St. Augustine, the disciple of St. Ambrose, who lived at the latter part of the fourth century, and wrote a book on Music, which was published at Basil in 1521; St. Ambrose brought this manner of singing from Greece, adopting and using the four authentic Greek modes, the Dorian, Phrygian, Lydian, and Ionian. It had not been long that this form of *chanting* had been in use in the Church at Milan, when St. Ambrose received Augustine into the Church on his conversion to Christianity, at which time, according to tradition, the Bishop of Milan composed the celebrated *Te Deum*, which has since exercised the talents of the best composers. Speaking

St. Augustine.

4th century.

of the great delight he experienced in hearing the psalms and hymns sung, St. Augustine says, "as the voices flowed into my ears, truth was instilled into my heart, and the affections of piety overflowed in tears of joy." The chant thus established by ST. AMBROSE continued in use with few alterations, until the time of Gregory the Great, whose object in reforming the system seems to have been two-fold; that of enlarging the plan by introducing four new *modes*, or tones, into the *canto firmo*, and banishing from the Church the *canto figurato*, as being too light, and destitute of that gravity and simplicity suited to the solemn offices of the Church. According to JOHN DIACONUS, the author of the Life of Gregory the Great, the Bishop established singing schools in Rome, that existed three hundred years after his death, which occurred in 604. DIACONUS assures us, that at the time of his writing, the original *antiphonarium*, or volume of *chants*, of this pope was still in a state of preservation, as well as the whips with which the zealous teacher enforced obedience among his refractory scholars. GREGORY is said to have been the first who separated the *chanters* from the regular clergy; for he had already observed that singers were more admired for their fine voices than for their precepts or their piety. The Gregorian Chant has become venerable from its antiquity and associations, and although for ordinary use the rich and melodious strains of HAYDN and MOZART have been adopted by the Roman Catholic Church, yet on particular occasions the Gregorian Chant is exclusively used and heard in all its ancient glory, especially during the penitential season of Lent, and in the Holy-week. While the extreme simplicity of the Gregorian Chant, precludes both levity in the composition and frivolity in the execution, even the amateur will find pleasure in its pure harmonies, and in tracing the old melodies chanted first in the days of Athenian glory.

Aretina. A. D. 982.

GUIDO ARETINA, a native of Arezzo, in Tuscany, celebrated for his improvements in music, flourished in the eleventh century. He became a monk of the order of St. Benedict, in Pomposa, near Ravenna, and afterwards abbot of the convent of the Holy Cross at Avellano. Hearing sung the hymn to St. John, composed by Paul, a deacon of the Church at Aquilia in 770; the reiteration of the words of the hymn, and the frequent returns of the syllables *ut*, *re*, *mi*, *fa*, *sol*, *la*, made such an impression upon him, that it suggested an improvement in solmization—that of converting the ancient *tetrachords* into *hexachords*. GUIDO'S new system was soon universally adopted all over Europe, and he was invited to Rome by Benedict VIII, in 1022, and afterwards by Pope John XIX. Pope Benedict, upon being shown an *antiphony* with the syllables marked according to the new notation, was so much delighted that he refused to leave his seat until he had learned to sing a verse by means of it. GUIDO ARETINA wrote upon music various volumes, among which are a tract entitled *microlog*, a treatise *antpihonarium*, and one called *argumentum novi cantus inveniendi*. GUIDO invented the form of the modern staff, substituting *five* lines for the *one* formerly used, and in place

of the Greek letters of the alphabet, substituted *dots*, or *points*, from which sprang the term *counterpoint*. ARETINA'S method of solmization was preserved in Italy until the end of the last century, and is even now sometimes used. A Frenchman, LE MAIRE, in the seventeenth century adopted the seventh syllable *si*, and the world possesses a common scale or mode, both major and minor. Undoubtedly GUIDO was influenced by the old Greek system, for by adopting a system composed of three consecutive *hexachords*, he includes in substance the true principle of the Greek music.

Le Maire.

ST. HILARY, Bishop of Poitiers in the fourth century, and born in the same town; was the great adversary of the Arians, who drove him from his native place, and compelled him to seek refuge in Phrygia. He composed, in 355, the first hymns in Latin verse, which St. Ignatius afterwards ordered to be sung in all the Churches. The *hymn* appears to be among the most ancient of all poetical compositions, and was originally thought to be dictated by the *gods* themselves, or at least, by men truly inspired, The hymn was anciently a song in honor of the gods, or of heroes. ORPHEUS and LINUS have been considered as the first authors of this species of composition, as also PINDAR the poet, who first attempted the composition of hymns. The Greek hymns, or divine odes, consisted of three couplets: the *strophe*, *anti-strophe*, and *epode*. MEANDER the rhetorician, enumerates eight different forms of hymns. ST. HILARY first composed hymns for the service of the Church, in which work he was followed by ST. AMBROSE and PRUDENTIUS, and the latter is supposed to be the author of those contained in the Romish *breviary*.

St. Hilary. 300—367.

The Hymn.

FRANCO, a monk of Cologne, born in the eleventh century, wrote about fifty years after GUIDO, and was the next who improved *descant*, or *part* composition, as understood by HUCBALD, ODO, and other Latin writers. FRANCO admitted the *fifth* as a concord, but called major and minor *sixths* discords. He was the first who wrote *descant* to secular airs called *roundelays*. He also, made great improvements in measuring time. He used five kinds of measure: 1st, *three longs;* 2d, *a breve;* 3d, *a long and two breves;* 4th, *two breves and a long;* and 5th, *a breve and a semi-breve*. FRANCO used the dotted note, and bars, but his *bars* were for the purpose of indicating breathing places, or musical phrases, and not for dividing the music into measures for the purpose of regulating the *rhythm*.

Franco. A. D. 1066.

See Chapter III.

MARTIN LUTHER, the celebrated reformer and poet-musician, was born at Eisleben, Saxony, Nov. 10, 1483. Born on St. Martin's Eve, and baptized the next day, he received the Christian name of Martin. Intended by his parents and friends for the study of the law he entered the University of Erfurt in 1501. Here for the first time he became acquainted with the Latin Bible, the diligent study of which, caused him to renounce the law and enter the monastery of the hermits of ST. AUGUSTINE in 1504. In 1507, he was ordained to the priesthood, and in 1508, was called by the Elector of Saxony, Frederick the Wise, to be professor of philosophy in the University of Wittemberg. About 1510,

Luther. 1483.

he was sent to Rome on ecclesiastical business, where he received a terrible shock at witnessing the idleness, sensuality and profanity of the Romish clergy and laity, and upon his return he at once began to preach, boldly attacking the errors of the Church. From this time until the formal ushering in of the Reformation in 1524, LUTHER was fierce in his attacks upon the Romish Church, and was followed by a maddened clergy, bulls of excommunication, imprisonment and every form of abuse, all of which, however, made his cause the stronger. On the thirty-first of October, 1517, he nailed to the door of the castle Church at Wittemberg his ninety-five *theses*, sending a copy of them to the archbishop of Madgeburg. In 1522, his translation of the New Testament into German, was published, and in 1524, LUTHER abandoned his monastic dress, the last symbol of his connection with the Church of Rome. LUTHER possessed great natural abilities for music, and he studied zealously its theories. He wrote and set to music a number of original hymns, and adopted many others from the Romish service, to suit the wants of the new religion. In 1523, he published his first hymn with music on a single sheet, and in 1524, three sheets were issued, bound together in book form, containing eight psalms, but only three melodies. Forty-two original tunes are ascribed to him. The following are the titles to two of his many works, "*Geystliche Lieder, mit einer neuen Vorrede D. M. Luther*," Nuremburg, 1558. "*Gesangbuch Christlicher Psalmen und Kirchen Lieder, D. Mart. Lutheri, und anderer frommen Christen, allesampt mit den noten und ihren rechten Melodeyen, dessgleichen etliche mit 4 Stimmen künstlich abgesetzt*," Dresden, 1593. LUTHER died at Eisleben on the 17th of February, 1546, aged sixty-three.

State briefly the history of the Art-work of Johann Sebastian Bach?

J. S. Bach. 1685—1750.

With BACH, we have the beginning of a great cycle of musical composers, in whom, according to many authorities, Art vindicated her immortality by replacing great painters, just as painters succeeded the great architects of the middle ages. JOHANN SEBASTIAN BACH came of not merely a musical family, but of a race of musicians, a race too, that more than any other race demonstrated the degree to which Music

His Ancestry.

is hereditary in Germany. The father of SEBASTIAN BACH traced his origin and musical proclivities fully a century and a half back, to a Hungarian, BACH, who was at once musical and polemical, and who, in his quiet calling of a miller and baker, was so affected by the religious discords of the time, that he quit Presburg, his home, and repaired to a village of Saxe-Gotha. In SEBASTIAN'S time, the BACHS were as zealous Lutherans, and firm Protestants, as they were enthusiastic musicians; although JOHN SEBASTIAN was the first member of his family who departed so far from the standard of their faith as to lend his genius to the composition of services and masses for the use of the Roman Catholic Church. The genius of this family for music reached its height in JOHANN SEBASTIAN, and if "genius has the infinite capacity for taking pains,"

no man who ever lived is better entitled to claim "genius" than the great organ and clavichord player, composer, and teacher, of Leipzig.

His early years. SEBASTIAN, left an orphan at an early age, took refuge in a choir at Luneburg. Here he pursued his studies, and at the age of eighteen years, he played the violin in the orchestra of the Duke of Weimar; but as his tastes were decidedly for the study of organ music, he willingly quitted the Duke's service within a year, to become organist at Arnstadt.

In 1707, when BACH was twenty-two years old, he was promoted to be organist of the Church of St. Blasius, at Muhlhausen. Here his reputation as an executant, as a composer, and as an extemporist, grew simultaneously with his unwearied studies; and spreading all over Germany, he was invited to Dresden to contest with a French musician named MARCHAND, as to whether Germany or France should be declared to have the superiority in music. BACH'S victory was complete, for the French musician left the city secretly, leaving the field free to his antagonist. In 1723, when thirty-eight years of age, BACH was appointed to the position of organist and cantor of St. Thomas' school, in Leipzig; an office which was both congenial and advantageous to him, and which he filled contentedly, never aspiring to a higher or more public position. Here he brought out his first published work, the "Forty-eight Preludes and Fugues."

As a Teacher. He had numerous pupils, among them many sons of noble families, not to mention eleven children of his own; for by this time, having been married twice, his family had attained the patriarchal number of twenty children, forming a kind, homely, social circle beyond which BACH did not care to move.

As a Composer. As a composer, BACH is said to have been the most severely conscientious artist that ever devoted himself to music. Neither ambitious nor covetous in a worldly sense, and entirely indifferent to general popularity, he was never led to sacrifice his principles and true tastes to a widespread, but shallow and often vicious, applause. He conducted the publication of his works with the greatest deliberation, showing himself reluctant to commit to the press, music which he was never wearied of revising and correcting. His countrymen loved to say of BACH, that

His character. "his character had not a spot—his life was perfect;" and it is very true that few more God-fearing, single-minded, earnest, modest, and manly men ever lived. While some of his fellow Lutherans took exceptions to the concessions which BACH made in writing music, in his office of Kappel-meister to the King of Poland, for the Catholic Church, none questioned BACH'S firm adherence to the Reformed Church of his fathers, no more than they doubted his sincere and practical piety; indeed it may be said of the works of BACH that they are the glorification of Protestantism. His attainments were the result of very deep and wide study, extending beyond the German to the works of the great Italian and French masters. BACH substituted for the somewhat narrow formal religious music of Germany, the music in which foreign air and

sunshine, together with warlike struggles, and bloody campaigns, had played their part.

His music. BACH'S music is not only classic, but *learnedly classic*, and therefore demands intelligence on the part of the performer as well as the listener to appreciate it. The perfection of his music seems to consist in the completeness of every part; its thorough masterly range, and the power with which it is sustained without ever letting fall, or even losing sight of, a single subordinate part.

G. F. Handel. 1685—1759. GEORGE FREDERICK HANDEL, who was destined to do for vocal music what BEETHOVEN did for instrumental, was born at Halle, in 1685. Unlike BACH, HANDEL did not come of a musical family, and only from his mother did he obtain in a partial degree the support in his musical inclinations which his boyish passion for music demanded. Stealing away from his playmates to secluded places, he studied alone the rudiments of music, and already at seven years of age had taught himself unaided, to play the harpsichord. The Duke of Saxe-Weissenfels hearing of the talent of the boy offered to bear the expense of his musical education, and HANDEL was placed under ZACKAU, the Cathedral organist, at Halle, whose favorite pupil the boy soon became. At eleven years of age, ZACKAU declared that he could teach the boy (HANDEL), no more, and he was sent for instruction in composition, harmony and counterpoint, to Berlin. In 1704, HANDEL found himself at Hamburg, penniless, but enthusiastically devoted to his art-work. Here he composed his first Cantata, and the opera of "Almeira." At this time, a Prince of the house of the MEDICI, in Italy, hearing of the wonderful talents of HANDEL, sent for him, and in a short time HANDEL found himself in Florence. Here he met the great Italian composer SCARLATTI, who became his firm friend and admiring rival.

Early life.

In 1709, HANDEL returned to Germany and was appointed Kappelmeister to the Elector of Brunswick. In 1710, he visited England, and in the same year wrote the opera of "Rinaldo," which was produced for the first time at the King's theatre in the Haymarket, London. In 1718, HANDEL became Chapel-master to the duke of Chandos, and lived with that lord at "Cannon Castle." Here he composed the sublime oratorio of "Esther," it being the first oratorio in the English language; also the beautiful Pastoral, "Acis and Galatea," poetized by POPE, ARBUTHNOT and GAY. In 1720, HANDEL became musical director at the Haymarket Theatre, and going to Italy he brought out several eminent artists, among whom was the celebrated singer STRADELLA. No greater proof of the fecundity of his genius can be given than the great number of operas which he wrote at this time and brought out under his own direction. His operatic ventures, however, proved a failure, and the illustrious musician, was forced as it were, into the path where his genius won lasting glory. Although he had already written "Esther," "Deborah," "Israel in Egypt," and "Attalia," he had occupied himself but incidentally with oratorio, but on leaving the stage

In London.

he made a specialty of this musical form, which afforded him the means of displaying his ability in a figurative style. The rapidity with which HANDEL worked may be imagined when it is known that in less than five days he wrote the score of one of his greatest works, which does not occupy less than eighty pages of printed matter. Devoting himself entirely now to the composition of oratorios and other sacred works, there followed in rapid succession, his "Messiah," "Samson," "Joseph," "Saul," "Judas Maccabeus," "Joshua," "Solomon," "Susanna," "Theodora," "Jeptha," and last of all, in 1757, the "Triumph of Time and Truth." In 1751, his eyes became diseased, but the skill of the physicians was powerless and he lost his sight. Yet, resigning himself courageously to his misfortunes, he gave, as had been his wont for many years, twelve Oratorical Concerts annually, always playing the organ himself.

As a composer.

His Oratorios.

Great in all the branches of his art, HANDEL is the real creator and perfector of the Oratorio. His rapidity of composition and wonderful creative power have seldom been equaled, never surpassed. Each one of his grand oratorios shows individual formation, some cultivated characteristic which seems to have required most careful consideration. Although his character was at times extremely violent, he was of a noble and commanding appearance, with a handsome face, which wore an expression of calm tranquillity, except when laboring under an excitement. HANDEL considered his art a sort of priesthood, and the extraordinary number of compositions with which he enriched the Church is without doubt a sign and striking proof of a well ordered life.

Gluck. 1714—1787.

CHRISTOPHER WILLIBALD GLUCK, one of the most celebrated of German composers, was born July 2d, 1714, at Weidenwang, by Newmarket, in the Upper Palatinate, on the borders of Bohemia. His father was huntsman to PRINCE LOBKOWITZ. At the age of thirteen years his parents took him into Bohemia, where at various schools in the musical cities of Prague, Eisenberg, Kommatan, and Kamnitz, young GLUCK learned the elements of science and music. In 1736, he went to Vienna, at that time the musical center of all Germany, where he met many artists of renown, Here for a time he earned his living by teaching. In 1738, under the patronage of PRINCE MELZI, of Milan, GLUCK went to Italy and studied under the distinguished organist and composer, GIOVANNI BATTISTA SAMMARTINI. Here he commenced to write operas for the Italian stage, his first, being "Artarsersi," which in three years was followed by seven others, all of which, however, have been forgotten. In 1745, he went to London, being commissioned to write an opera for that city, in opposition to his great countryman HANDEL, Here he brought out "La Caduta de Giganti;" also some of his Italian operas, but with indifferent success, and, recognizing the fact that his utmost efforts in the line of Italian opera, would prove a failure when directed against the works of the composer of "Saul," and "Israel in Egypt," he left England and returned to Vienna. GLUCK's defeat thus

First Opera.

far instead of discouraging him, set him to thinking, and conferred upon music, as an art, the lasting benefit of concentrating the attention of so great an artist and theorist upon the needed reforms in the operas of that time. In Germany, organ-playing and choir-singing had already been brought to considerable perfection, but orchestras were still in their infancy, and the common idea of the opera founded on the Italian school, was to tell a story by means of numerous songs set to airs selected for their intrinsic beauty, but having little reference to the story or supposed circumstances of the singers. GLUCK, in his improvements, simply returned to the first principles of the opera, as originally intended, which was the vindication of the emotional against the scientific element of the music. GLUCK had already been in Paris, and had been impressed with the peculiar excellence of the French Opera, which was "finished declamation in recitation," and the development of this quality together with the strict adaptation of the entire musical *form* to the "expression of the tale which the words told," was to be thenceforth sedulously cultivated by GLUCK, and was the key to his grand achievements for musical-art. GLUCK'S first attempt at reformation was directed towards the text-books, the *libretto* of the opera. The old form of the Italians had been in use since the time of METASTASIO, and at this time, it may be worthy of remark, GLUCK had been writing for more than twenty years without before, fully realizing the necessity of a combination of the dramatic form with that of the lyric. Confiding his ideas and reflections to the poet RANIERO von CALZABIGI, the latter warmly entered into the views of the composer, and in accordance with the theories of reform as advanced by GLUCK, prepared and submitted the text of the opera "Orfeo ed Euridice," which was performed for the first time, at Vienna in 1762. GLUCK'S next opera was "Alceste," in 1769, followed by "Paride ed Elena," in 1772, likewise written according to the new method, by CALZABIGI.

His reforms.

Cause, and result.

Reforms not at first successful.

To the disappointment of both poet and composer, the reformation in opera with its simple airs, carefully declaimed *recitatives* and deep dramatic characterization, was not generally received, and GLUCK found it impossible to confine himself exclusively to his new system. In 1773, GLUCK went to Paris, and in 1774, after overcoming immense difficulties, brought out at the Grand Opera his "Iphigénie in Aulis," which after a second representation was received with immense applause. The success of "Iphigénie" was the death-blow of the ancient *form* of the French Grand Opera, and a new era in musical dramatic art was firmly established; and to complete the triumph of GLUCK it but remained for him to compose new music to some poems already set to music by his predecessors and powerful rivals, RAMEAU and LULLY. With this view GLUCK arranged to his own music the poem of "Armida," which was performed with success in 1777. In 1779, "Iphigénie en Tauride," and "Echo and Narcissus" was performed, when its composer was 65 years of age; and GLUCK'S rank as a composer, and a complete revolution in

musical dramatic art was established. GLUCK'S chief excellencies were the dramatic truth and power which he lent to operatic music, and the introduction of highly wrought and artistically declaimed *recitative*. The German traditions of RITTER von GLUCK, represent him as a man of courtly elegance and great serenity of manners; while French tradition reproduces him as vain, passionate, and impatient of rivalry. GLUCK'S greatest work is undoubtedly "Iphigénie en Tauride," which is a standard work in Germany; next to it in merit are his "Orfeo ed Euridice," "Alceste," and "Armide." His great song, the *chef-d'œuvre* of GLUCK, "Che faro senza Euridice," is too well known to require more than mention.

Muzio Clementi 1752—1832.

MUZIO CLEMENTI who achieved for the piano what HAYDN did for the orchestra, and who is claimed to be the creator of that musical *form* known as the sonata, was born in Rome in 1752. Like all boys with musical taste, young CLEMENTI was educated in the *choir* of one of the Churches in Rome, and at the age of nine years passed an examination, and was accepted as an organist, equaling in precocity either MOZART or MENDELSSOHN. At the age of fourteen, CLEMENTI made a voyage to England and becoming the protégé of an English gentleman, the means were afforded him of studying the works of BACH, SCARLATTI and HAYDN While enjoying the hospitality of his English friend he wrote the work of which all artists, even EMANUEL BACH spoke in the highest terms of admiration (sonata, opus 5)—this work forms the basis upon which all modern sonatas for the piano are founded. CLEMENTI'S greatest master and teacher in counterpoint was CARPINI. In 1780 we find him playing with MOZART before the Emperor of Austria, Joseph II. CLEMENTI'S greatest reputation was that of a teacher, and his powers as such are demonstrated by such pupils as JOHN FIELD, CRAMER, KLENGEL and KALKBRENNER. His most noted works are his "Introduction to the Art of Piano Playing," his "Piano-forte Etudes," known as the "Gradus ad Parnassum," besides "Sonatas" to the number of 106, various "Symphonies" and an "Adaptation of the Twelve Grand Symphonies of HAYDN for the Piano-forte." Of the elegance and quality of the style of CLEMENTI'S compositions it would be impossible to speak too highly and he may be justly considered as the founder of the modern *virtuoso* piano-playing.

Scarlatti. 1649—1725.

ALESSANDRO SCARLATTI was born at Trapani, Sicily, in 1649. Carefully educated in music under CARISSIMI, who was then at the head of the flourishing Roman school, SCARLATTI displayed extraordinary talents and overcoming as if by intuition all the difficulties of counterpoint which in his time was the only *form* allowed to musical-art, he may be considered the able precursor of RAMEAU, of HANDEL or of BACH. According to Dr. BURNEY, SCARLATTI seems to have been the most original and voluminous composer of "Cantatas" that has ever existed. This master's genius was truly creative and his vast knowledge, rich imagination and fertility of invention are displayed in his many operas which reach the extraordinary number of 115, independent of

which he produced 12 oratorios and 200 masses. SCARLATTI is noted for the novelty, which he introduced into the operatic form, called the "Da Capo." This *recitative* which had previously been sustained without interruption by the bass, was now for the first time accompanied by the orchestra. The renowned HASSE said of him that as a harmonist he was the greatest of his time. Aside from his numerous compositions, SCARLATTI rendered his name immortal by his great and generous public service—introducing for the first time the gratuitous teaching of vocal music in the public schools of Naples.

Haydn. 1732—1809.

FRANCIS JOSEPH HAYDN was born at Rohrau, a village about 15 miles from Vienna, on the boundary of Austria and Hungary. When nine years of age, REUTER, the noted Kapell-meister of St. Stephens, Vienna, took HAYDN into his choir, for musical instruction, and while there at the age of eighteen, HAYDN wrote his first *string quartette*. Losing his voice and with it his position in the choir, young HAYDN found himself suddenly thrown into the streets of Vienna without money and compelled to give a few lessons to procure the necessaries of life. The future great symphonist now devoted his entire time to the study of the Sonatas of BACH and already commenced the imitation of this musical *form* by writing "Sonatinas" for his pupils, which attracted the attention of a lady of rank, the Countess of Thun, who detecting the wonderful genius of the boy, supplied his immediate necessities by occasional presents of money. In 1750, HAYDN composed his first opera, the *libretto* of which was entitled, "The Devil on Two Sticks," an opera which on account of its satirical tendency was forbidden after its first representation, but which work gained young HAYDN a reputation, which rapidly developed until his genius was known throughout Europe. In 1758 HAYDN was appointed master of the chapel of COUNT DE MORTZIN and in 1759 his first *symphony* was performed It was for this chapel that HAYDN composed his wonderful *symphonies* and here also he wrote the greater part of his masterly *quartettes*. In 1795 HAYDN wrote his great work of the "Creation," which was performed in 1797 at the palace of PRINCE LOBZOWITZ amid enthusiasm, delight and applause that can scarcely be depicted. Two years after his composition of the "Creation," HAYDN animated by success and choosing his text from THOMSON'S great work composed the oratorio entitled "The Four Seasons." The music of this latter oratorio is less sublime, but perhaps more scientific than that of the "Creation," and if the latter did not exist, the "Four Seasons" would be considered the finest production in that style in the world. At the first representation of the "Creation," HAYDN, old and infirm was carried in a chair to witness the performance of his beloved work. The author of the "Creation" was too feeble to resist the emotions produced by the grand and awe-inspiring tones, and at the conclusion of the first act it was found necessary to bear him from the concert room. Bowing to the public and turning to the orchestra, with real German feeling, he raised his hands and with eyes filled with

Early life.

His immortal works.

tears, called down the blessings of Heaven upon the companion of his labors and the faithful interpreters of his grandly immortal work. HAYDN was a deep student of the Bible, and it may be said that through his firm faith in the truth of religion his talent was increased, and from the inspired writings he obtained the germs of his greatest works.

Mozart. 1756–1792.

JOHANN CHRYSOSTOME WOLFGANG THEOPHILE MOZART was born at Salzburg, January 27th, 1756. His father, LEOPOLD MOZART, was Kapellmeister at the Court of the Prince Archbishop of that city. From the early age of three years WOLFGANG displayed extraordinary love for music, and at four years astonished his admirers by the composition of "*Minuets*" and other little pieces for the Harpsichord. In 1762 LEOPOLD MOZART removed his family to Munich, where the six year old virtuoso won the heart of the Emperor Francis I, by his wonderful musical talents. In 1763 the MOZART family, leaving Germany, came to Paris and there young MOZART, seven years of age, published his two first works. The seven-year's-war coming to an end, Germany, free from war-like preparations, gladly devoted itself to its national taste for music, and LEOPOLD MOZART with his family returned to his former home at Salzburg, where WOLFGANG abandoned himself to the study of composition, EMANUEL BACH, HASSE, HANDEL and the ancient Italian masters being his guides and models. In 1769 young MOZART went with his father into Italy, where for several months he heard and studied the greatest works of the Italian masters of his time. In Rome during Passion Week he heard the celebrated "*Miserere*," composed over two hundred years ago by GREGORIO ALLEGRI, and which is produced twice during this holy week. It is perhaps the effect produced upon the mind of MOZART by this most solemn "*Miserere*" that inclined him ever after to a solemn style of music. In 1770, at Milan, he produced his serious opera of "Mithridate," which was followed in 1773 by "Lucio Silla." Returning to Germany he composed among other works the cantata "Il Re Pastore," the opera bouffe "Finta Giardiniera," and the opera of "Idomeneo." In 1786 MOZART may be said to have reached the culminating point of his artistic development. The Emperor Joseph II, desired MOZART to set to music the "Marriage of Figaro" a piece then much in vogue at all of the theatres. MOZART obeyed, and with the "Marriage of Figaro" commences the series of his immortal works. In 1787, MOZART composed at Prague his most popular work "Don Giovanni," which was received with the wildest enthusiasm, and HAYDN himself, at a social reunion of musical critics, when called upon to express his opinion, replied, "MOZART is the greatest composer of our epoch." The beginning of the last year of MOZART'S short life, found him engaged upon no less than three grand works, his "Titus," his "Flauto Magico," and his "Requiem," and of this time of crowning triumph, Dr. BURNEY writes: "MOZART'S friends looked upon his wonderous career with a certain sad and bewildered astonishment. That prodigious childhood—that Spring, mellow with all the fruits of Autumn

His youth.

—that startling haste, as "the rapid of Life shoots to the fall," we understand it now. "The world had waited eight centuries for him and he was only to remain for a moment," (Oulibicheff.) The all-romantic imagination of MOZART appears at its zenith in "Don Juan," this faithful delineation of so many interesting situations, all of which are wonderfully portrayed by the rich talents of the composer. In "Idomeneo" it may be safely affirmed that MOZART appears unrivaled among the finest composers. The "Magic Flute" appears as the sportive effort of a tender imagination, doing honor to MOZART'S great talent. MOZART'S favorite composers were PORPORA, DURANTE, LEO, and ALEXANDER SCARLATTI, but more than any of these he esteemed HÄNDEL, and he knew by heart most of the works of this great master. The BARON VON SWIETEN, a great friend of HAYDN'S, wrote, "that had MOZART lived, he would have plucked from HAYDN the sceptre of instrumental music." "MOZART was a king and a slave—king in his own beautiful realm of music; slave of circumstances and the conditions of this world; once over the boundaries of his own kingdom, and he was supreme, but the powers of the earth acknowledged not his sovereignty."

Beethoven. 1770–1827.

LUDWIG VON BEETHOVEN was born December 17th, 1770, at Bonn, where his grandfather Ludwig, was Kapellmeister, and his father Johann was tenor chapel-singer of the Elector of Cologne. The "von" before the name of BEETHOVEN was of Dutch origin, and did not involve a *patent* of nobility. BEETHOVEN'S early home, through the excesses of his father who was a dissipated and profligate man, was not happy, although Ludwig was devoted to his mother, who bore her name and character unblemished. At a very early age the child showed a remarkable talent for music, which, even under unfavorable circumstances, developed itself in a most extraordinary manner. BEETHOVEN'S early instructors besides his father, were a bandmaster, named PFEIFFER, and at the desire of the ARCHDUKE MAXIMILIAN, he also received instruction from the two court organists, VAN DER EDER, and NEEFE. The boy as a pupil was anything but amiable, but NEEFE made the child feel that music was his vocation, and immediately initiated him into the masterpieces of BACH and HANDEL. BEETHOVEN greatly admired MOZART, who was then reigning over the musical world, and in the spring of 1787, furnished with a letter of introduction, he made a journey to Vienna to make the acquaintance of this great artist, who was delighted with the power and originality of the youthful prodigy. In 1792, the elector Maximilian Francis, brother of the emperor Joseph, sent BEETHOVEN to Vienna to study composition, where the baron SWIETEN, the friend of MOZART and HAYDN, immediately took the boy under his protection, and in company with the Prince LICHNOWSKI gave an annual sum sufficient for his support and musical education. Unfortunately for BEETHOVEN he disregarded all these kindly marks of sympathy, and but for the indulgent patience of his friends, who recognized his great abilities, the

Early youth.

future artist would have been left at the mercy of an uncharitable world. He was the pupil of HAYDN from 1792 to 1794, but really learned nothing from the old master, as his extravagant self-conceit allowed him to give no heed to HAYDN'S good advice, and although BEETHOVEN received instruction from seven different artists and professors, it was not their instruction which made him what he was; it was his own genius, his own free movement in the great world of art. In 1801, he wrote "Die Geschöpfe des Prometheus;" in 1802, a "Funeral March;" in 1803, the cantata "Christus am Oelberg;" in 1804, the "Eroica Symphony;" and in 1805, his only opera "Fidelio." In 1807, he wrote the "Pastorale Symphony;" in 1810, the music to Goethe's "Egmont;" in 1812, the Symphonies in A, B, and F, major, and in C, minor—all of which fully designate with distinctive marks the great master's course of musical thought, and proclaim his individuality as completely separated from the influence of his great predecessors and teachers. This epoch, in which BEETHOVEN wrote and brought out his magnificent Symphonies, marks the culminating point of the progress of music as an art in Germany. In 1821, BEETHOVEN was made honorary member of the Royal Academy of Arts and Sciences in Sweden. At about this time his great affliction and attack of deafness came upon him with alarming character. How strange to think of an artist who seemed born expressly to make his music heard by enthusiastic multitudes losing the sense of hearing! The wonderful enchanter of the artistic society of Europe to become deaf! Is any other explanation needed of his character and the life he led?

His character.

In his private life, BEETHOVEN was full of odd humors which made him most unsociable. His defiant and irascible spirit is well known; but rather than record the caprices of BEETHOVEN, let us remember that in the midst of sufferings which we cannot estimate, and trials the more severe as his genius was the more profound, he never lost his reverence for God, and a deep and tender devotion to all that was highest and purest in man. His last works were five grand *quartettes* which at the present time are subjects for close and severe study, but which, like most of BEETHOVEN'S later works, remained almost unnoticed by his contemporaries. It was not until after the death of BEETHOVEN, March 24th, 1827, that the art-world became conscious of having lost one of the greatest geniuses of all times. Since then lovers of musical-art and students have exerted themselves in conquering the difficulties with which his works are replete. The study of BEETHOVEN'S works has tended greatly to the development of music as an art. BEETHOVEN possessed that aspiration for individual freedom, which pervades our times, combined with a musical energy, truthfulness of feeling, and charming ideality of expression, which one cannot help noticing while listening to his artistic productions.

Schumann, 1810–1856.

ROBERT SCHUMANN was born at Zwickau, in Saxony, June 8th, 1810. When he was ten years old he chanced to hear the celebrated pianist MOSCHELES, and was seized with an extraordinary love for music, and

from that time his career in life was decided. He applied himself zealously to the study of the piano; but injuring one of the fingers of his right hand he never became a *virtuoso*. Like many other artists SCHUMANN had a strong predilection for literature. Byron and Jean Paul were his favorites; but unfortunately the reading of the latter infused into his dreamy imagination that morbid sentimentality which finally brought the musician to his unhappy end. In 1826 after the death of his father, his mother compelled him to give up the study of music, and turn to that of law. As great as was the sacrifice, the son obeyed his mother, in so far that he passed through the University of Leipzig and that of Heidelberg. At Leipzig he studied with WIECK and in this way he lost no time, but at Heidelberg he led the life of a careless student. After some years contest with his mother and his tutor, SCHUMANN who had interested WIECK in his cause, obtained permission of his mother to give up the study of law and become a pupil of that able artist, of whom he had already received some instruction. WIECK received the student into his family, and it was here that he first became acquainted with Clara, who afterwards became his wife. His first works were variations for the piano, published in 1831 under the *pseudonyme* of d' Abegg; a Symphony, Sonatas in F sharp and G minor and a Fantasia in C major. The influence that SCHUMANN exercised upon art in Germany was principally due to his works as a critic, and in 1834, he commenced the editing of a Musical Journal entitled the "New Journal for Music." Whilst severely criticising the pieces of the masters then in vogue, SCHUMANN did his utmost to exalt SCHUBERT and gain for him a just appreciation among the Germans. At this period the works of ROSSINI controlled the operatic stage; HERZ and HÜNTEN were the sole lords of the piano; MENDELSSOHN'S star was in the ascendant and wonderful things were related of a young Pole, CHOPIN by name In 1840, one of the most active years of his life, he composed not only for the piano, but wrote more than 100 songs which may be classed with the celebrated songs of SCHUBERT, WEBER, MENDELSSOHN and SPOHR. In 1845, after returning from a musical tour through Russia, in company with his talented wife, he was obliged to lay aside his studies through ill health. But no sooner was he in some degree restored, than he recommenced his labors with indefatigable zeal. He devoted himself to the study of counterpoint and the modern classical composers, and wrote a Symphony in C major, septets and quartettes, and finished his opera "Genoveva." In 1850, he removed with his family to Düsseldorf, when he was elected to succeed HILLER as musical director. His compositions at this period are a Symphony in E major; "Der Rose Pilgerfahrt;" *overtures* to "Julius Cæsar;" "Hermann and Dorothea;" to the "Braut von Messina;" and much other *ballad*, *piano*, *chorale*, and *orchestral* music.

In 1853, and 1854, his nervous disease developed into confirmed insanity, and on the night of February 7th, 1854, SCHUMANN suddenly left his house and threw himself into the Rhine, but his clothing kept him

above the water, so that he was saved from drowning. The remainder of his days were passed in a lunatic asylum in Endrich, in the neighborhood of Bonn, where he died July 9th, 1856.

Clara Schumann.

Madame CLARA SCHUMANN, *nèe* WIECK, a very talented artist with an energy, perseverance and sentiment of conjugal piety truly admirable has devoted her life to propagating the renown of her husband as a musician and composer.

Spohr. 1784—1859.

LOUIS SPOHR was born at Brunswick, April 5th, 1784. With the child was born the love of music, for his father excelled as a flutist, while his mother had much talent for the piano. LOUIS, from the first, met only encouragement and kindly assistance from his parents. At twelve years of age he performed at a Court concert under the direction of MAUCOURT, violinist of the Prince's Chapel. Like KREUTZER, his instrument was the violin, and the composition his own. In 1799, the young musician studied with FRANÇOIS ECK, the best violinist in Germany, at that time; afterward he accompanied ECK on a journey to Russia, where in St. Petersburg, he made the acquaintance of CLEMENTI and his favorite pupil, JOHN FIELD. In 1805, SPOHR obtained the situation of concert—meister at the Ducal Court, in Gotha, and in 1806, he married DORETTE SCHEIDLER, considered the best harpist in all Germany. At Vienna, in 1807, he became leader of the orchestra of the principal theatre. In 1818, he became director of the Frankfurt theatre, and Kapellmeister in the same city, where in the same year took place the first representation of his opera of "Faust," which opera as a harmonic and contrapuntal work stands unrivaled as a *chef-d'œuvre* of the German School. In 1819, two of his operas, "Der Zweikampf mit der Geliebten," and "Zemire und Azore," were put upon the stage in Frankfurt. In 1821, he wrote his celebrated Mass for 10 voices. In 1823, he completed his favorite opera of "Jessonda." In 1825, he composed "Die letzen Dinge."

His wife Dorette died in 1834, and in the following year he married Marianna Pfeiffer, daughter of his friend Pfeiffer of Cassel. In 1835 he finished the oratorio of "Des Heiland's letzte Stunden." In his 70th year, SPOHR wrote one of his finest master-pieces, the *septet* for the piano-forte, two stringed and four wind instruments. This *septet* is replete with the freshness of youthful thought in every part, with a *larghetto* which has scarcely its equal in bewitching harmony and beauty of modulation. The dramatic works of this master, have perhaps contributed less to his renown than his instrumental compositions, which were scattered in great profusion during the course of his long career. He founded a school for the violin and laid down the principles of this instrument in a classic work called "School for the Violin." The celebrated Joachim chose one of SPOHR'S concertos with which to make his *debut* before the public, and this grand composition appeared as a revelation of the master's music to the thousands of delighted listeners. "SPOHR at the pinnacle of fame by the sort of tacit magistracy which his contemporaries

conferred upon him, became the arbiter of his art in Germany. The power that he exercised over that musical country, lasted at least thirty years without any sort of interruption. There was no artistic solemnity at which SPOHR was not called upon to preside. The *baton* in his hand had the appearance of a sceptre. 'The words of his mouth were the words of authority." LOUIS SPOHR, the admired and esteemed artist, was honored with many *orders*, and was a member of various academies. SPOHR died at Cassel, November 25th, 1859, at the age of seventy-five years.

Chopin. 1809–1849.

FREDERICK FRANCOIS CHOPIN, was born at Zelazowa-Wola, near Warsaw, an estate belonging to COUNT SKARBEK, in whose house FREDERICK'S father, NICHOLAS CHOPIN, was tutor. NICHOLAS CHOPIN was born at Nancy, in Lorraine, April 7th, 1770. The Duchies of Lorraine and Bar passed, as is well known, by the peace of Vienna, in 1735, into the possession of the King of Poland, STANISLAUS LESZCZYNSKI, after whose death they reverted to France.

Nicholas Chopin.

NICHOLAS CHOPIN, possessed of a highly cultured mind and amiable manners, became by appointment the tutor to the two children of the STAROSTIN LACYNSKA, and leaving his family at Nancy, arrived in Warsaw during the political agitation of 1787. In the beginning of the present century we find NICHOLAS CHOPIN established in the house of the COUNTESS SKARBEK as tutor to her son. He there met FRÄULEIN JUSTINE KRZYZANOWSKA whom he married in 1806. Their union was blessed with three daughters and one son. COUNT FREDERIC SKARBEK was godfather to the latter and gave him his own baptismal name, "FREDERIC." The first and only director of FREDERIC'S precocious talents, for the child commenced to compose even before he knew how to commit his ideas to paper, was an old Bohemian named ZYWNY, a passionate admirer of BACH'S works and who had the care of young CHOPIN'S musical instruction from his ninth to his sixteenth year. At an early age he would request his master to write down what he improvised, and these first thoughts were afterwards altered and improved by the gifted boy. Thus early did he indicate his future care in composition, and his truly artistic nature. In a few years FREDERIC made such progress in piano-forte playing as to excite wonder in all Warsaw drawing-rooms, where the flower of the aristocracy vied with each other in patronizing the marvelous young artist. Accustomed in his father's house to good society, and having the *entrè* of the first *salons* in the capital, refined surroundings became to FREDERIC a second nature, and gave him the lifelong impress of a gentleman. He always had an aversion to coarse people, and avoided any one who lacked good manners.

His position as a pianist and composer.

CHOPIN'S artistic position both as a pianist and a composer was a unique one. In the treatment of the technical means of the piano-forte he entirely wanders from the beaten track. He made the piano-forte his exclusive organ in the embodiment of his intimate poetico-musical effusions. He teaches the fingers to serve his own artistic purposes.

If the conventional rules of good fingering are not in harmony with his own views, his own intentions, he boldly discards them. His supreme end is a faithful poetical interpretation of his own inspired compositions. In confining himself exclusively to the piano, CHOPIN has, in our opinion given proof of one of the most essential qualities of the composer—a just appreciation of the *form* in which he possessed the power to excel. In his compositions, boldness is always justified; richness, even exuberance, never interfere with clearness; singularity never degenerates into the fantastical; the luxury of ornament never overloads the chaste elegance of the principal lines. His best works abound in novelties of combination which may be said to form an epoch in musical style. It is to CHOPIN that we owe the *extension of chords* struck together in *arpeggio*; the little groups of super-added notes falling like light drops of pearly dew upon the melodic figure. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom, he could not subject his genius to rules, to regulations not his own. He was one of those original beings whose graces are only fully displayed when they cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the undulating impulses of their own mobile natures. Simple and unassuming as are the titles and subjects of the compositions of CHOPIN, they are not less the types of perfection, in a mode created by himself and stamped with the high impress of a poetic genius. CHOPIN'S works—Concertos, Sonatas, Ballades, Waltzes, Polonaises, Mazourkas, Scherzos, are a faithful poetical revelation and translation of his enigmatical nature. While not generally known as a composer of vocal music, CHOPIN left a small number of original vocal compositions, written for Polish words, which were popular in his native land. FREDERIC CHOPIN died in France, his adopted country, October 17th, 1849.

Mendelssohn. 1809–1847.

FELIX MENDELSSOHN-BARTHOLDY was the grandson of an Israelitish philosopher of much learning, and son of a rich banker of Hamburg, where he was born Feb. 3d, 1809. His father was a learned man, and a passionate lover of music and the fine arts. He had abjured Judaism, and become a Lutheran. One of his sisters, wife of FREDERIC SCHLEGEL the distinguished poet, was a convert to Catholicism. The uncles of FELIX were writers of distinction, and when we add that his mother, the daughter of BARTHOLDY the banker, was a gifted, graceful, high-spirited woman, it is easy to conceive that such surroundings must have been favorable to the development of the faculties of a naturally gifted youth.

Early years.

The family of MENDELSSOHN removed to Berlin when FELIX was three years old, soon after which time his mother gave him the first lessons in the rudiments of piano-forte playing. In his eighth year he played the piano with remarkable facility, and at twelve years, ZELTER, his professor in harmony, in a correspondence with GOETHE, mentions young MENDELSSOHN as his most promising pupil, and soon after FELIX was presented to GOETHE in Weimar, who recognizing the youth's great talent

First compositions.

took much interest in him, which interest developed into a lasting friendship. In 1829, he visited England and Scotland. Inspired by the poetic landscapes of the latter country, he composed the "Hebrides," an overture for a concert. In 1831, he visited Italy, where he studied the works of PALESTRINA, of VITTORIA, and ALLEGRI, without their interfering in the least with his own individuality. In some of his charming letters from Italy, he seems discontented and uneasy, for he says, "I prefer the cold sky and the pines of the North, to charming scenes in the midst of landscapes bathed in the glowing rays of the sun and azure light." While in Rome he set to music the Psalms of LUTHER, and wrote one of his finest symphonies. About this time he also wrote his first "Song without Words," "Walpurgis Nacht," Overture in C, Symphony in A major, various Capriccios, and the Overture to the "Märchen of the Schönen Melusina." In 1833, he was invited to assume the directorship of the annual Musical Festival at Dusseldorf, and with his visit to Dusseldorf begins the great epoch in the composer's life. MENDELSSOHN was a great worker, in fact he gave himself no rest, a change in the form of his labors being the only relaxation.

In 1836, he resigned his position at Dusseldorf and went to Leipzig, where he completed his oratorio of "Paul," and where the title of "Doctor of Philosophy and fine Arts" was conferred upon him. In 1837, he married CECELIA JEANRENAUD, and was very happy with his gentle, amiable and affectionate wife. In 1841, at the call of the King of Prussia, MENDELSSOHN went to Berlin, and there set RACINE'S "Chorus of Athalie" to music, and finished the musical part of SHAKESPEARE'S "Midsummer Night's Dream." About this time he composed the great symphonic cantata the "Hymn of Praise," considered by many his greatest work. "Elijah," the grand oratorio was first performed at about this time under the composer's direction. In 1846, after repeated visits to England he settled down in Leipzig, and here composed his last work—an operette—entitled "Return from among Strangers," intending to have it performed at the fortieth anniversary of his mother's marriage. MENDELSSOHN, about this time, became a prey to a singular melancholy, in which he seemed as if pre-occupying himself for his approaching end. He worked, however, with redoubled vigor, until October, 1847, when he was carried home from a rehearsal of his oratorio "Elijah" in an exhausted condition, and although he rallied for a few days, on the 3d of November, he suffered an attack of apoplexy, to which he succumbed on the following day, aged thirty-eight years.

His talents.

MENDELSSOHN was one of the most intelligent musicians of our times. "Educated almost with a Spartan vigor, early brought into contact with every department of human knowledge, MENDELSSOHN, nevertheless, retained throughout his life the simplicity and impulsiveness of a child; yet his career is full of manly energy, enlightened enthusiasm, and the severest devotion to the highest forms of art. Next to "The Messiah," the oratorios of "Elijah" and "St. Paul," are the most popu-

lar, and in them MENDELSSOHN asserts his claim to join hands with HANDEL, MOZART, and BEETHOVEN. Not only his oratorios, but his chamber music, have gained for him great celebrity. His piano music, and "Songs without Words," are everywhere known and justly admired, but it is in his "Overtures" that this composer raises himself to the most elevated conceptions which unite in an instrumental coloring filled with original and beautiful thoughts. "MENDELSSOHN used his wealth as the means of giving his talents the more exclusively to his art. He did not compose in order to live; but he lived in order to compose."

Rossini. 1792–1868.

GIOACHIMO ROSSINI, said to be the most popular dramatic composer of his time, was born February 29th, 1792, at Pesaro, in Romagna. His father, GIUSEPPI ROSSINI was "town trumpeter" and inspector of butchery, but in 1796, when the French army passed through Pesaro, by his imprudent language and hot-headed enthusiasm, GIUSEPPI ROSSINI gained the ill-will of the government and was thrown into prison. The mother of the to-be-great composer was possessed of a fine voice, and to support her child sought an engagement in the theatres. Young ROSSINI deprived of the care of both parents was too giddy and wild to accomplish much of study under the tutition of those to whom he was committed. Meanwhile his father came out of prison, but finding that his son was rebellious and wanting in application, the father bound him to a blacksmith. This chastisement and humiliation had the desired effect; the boy conscious of his folly, applied himself immediatedly to his studies with a diligence that henceforth never flagged. From the age of ten until he was fifteen, ROSSINI, possessed of fine soprano voice, sang in different churches in Bologna, and studied with PRINETTI, TESEI and FATHER MATTEI; but the dry teachings of his professors profited him little, and at the early age of eighteen years we find ROSSINI in Venice where, in 1810, he put upon the stage of the theatre of "San Mosé," an *opera-bouffe* in one act, for which he received two hundred francs. So great was the respect paid to the rising talents of the youthful composer, that PRINCE EUGENE, vice-king of Italy, exempted ROSSINI from conscription; which was no small favor, when France was arming all her children for the great contest of the empire. In 1813, the opera of "Tancredi" was produced with triumphant success, the libretto of which was taken from the tragedy of Voltaire's. In 1816, he brought out "Il Barbiere di Seviglia." In 1824, ROSSINI went to Paris, having previously spent several months in London, where he received every attention from the aristocracy. In Paris, he was at once made director of the Italian opera and general inspector of singing in France. He was an excellent pianist, and incomparable as an accompanist, and was gifted with a fine baritone voice. The office of Director of the Royal Music, and Inspector of Music in France, paid him a salary of twenty thousand francs, besides a pension. In 1829, the master composed the opera of "William Tell," which has proven his *chef-d'ouvre* and may well be called his crowning triumph. Satisfied with

the glory he had won at this early age of thirty-nine, he gave up writing for the stage, but such was his love for music, that scarcely a day passed but that he composed more or less.

The sweetness of ROSSINI's melodies has enchanted not only the Roman, but the Teutonic races. "Tell," his richest creation, and "Il Barbiere de Seviglia," wonderfully harmonic throughout, full of bubbling mirth and geniality, still prove their vitality whenever performed. While still under thirty years of age, ROSSINI produced, among his greatest works, the operas of "Armide," "Mosè in Egitto," "Ermonine," "La Donna del Lago," founded on SIR WALTER SCOTT'S *Lady of the Lake* and "Maometto Secondo," "Otello," "Cenerentola," and "La Gazza Laddra." Withdrawing from the stage he wrote more or less for the Church, a "Stabat Mater," being the more important work. ROSSINI must be acknowledged as the master of magnificent and strikingly sensuous and emotional music; and his influence on the music of the drama few composers since his day have been able to resist. ROSSINI died at Passy, November 13th, 1868.

Meyerbeer. 1794–1864.

GIACOMO MEYERBEER was born at Berlin, Sept. 5th, 1794. This renowned composer was the son of a rich Israelitish banker of Berlin, named JACOB BEER, of whose sons, William, became a distinguished astronomer, Michel became celebrated as a dramatic-poet; and Jacob, the eldest, rendered himself illustrious under the name of GIACOMO MEYERBEER, having Italianized his first name, and preceded his surname by that of Banker Meyer, who bequeathed to him a fortune. MEYERBEER was a musical prodigy from his most tender years. At six years of age he appeared in concert at Berlin, and at nine years was considered the best amateur in that musical city.

CLEMENTI, BERNARD WEBER, and finally the celebrated ABBE, VOGLER were the teachers of young MEYERBEER. Before he was twenty years old, he composed, upon a theme given him by his teacher VOGLER, an oratorio, "Gott und die Natur," which was performed with success. Going to Italy to cultivate his voice, he heard in Venice the opera of "Tancredi," by ROSSINI, was charmed with the work and immediatedly commenced composing operas, for the different Italian theatres. In 1818, he wrote "Romildale Costanza," for Padua; "Semiramidè" for Turin, in 1819; "Emma di Resburgo," in 1820 for Venice; "Margherita d Anjou," in 1822 for Milan; and in 1823, also for Milan, "L'Esule di Granada." In 1824, he brought out "Il Crociato in Egitto;" which opera made the tour of Europe, and he became at once recognized as the rival of ROSSINI. Between the years 1826, on going to Paris, and 1831—having in the mean time married, and had the misfortune to lose his first two children—he gave himself up to devotion and writing of sacred music, producing a "Stabat Mater," a "Miserere," a "Te Deum, some psalms, and eight of Klopstock s songs.

In 1831, his "Robert le Diable," was given at the Grand Opera in Paris, and by the boldness and originality of his conceptions and rich-

ness of form, proved that he had abandoned the school of ROSSINI, and created a new art-form for himself. So great was the enthusiasm of the French people for this opera that it was repeated more than one hundred times. At this time, CHERUBINI, ROSSINI, AUBER, MENDELSSOHN, and HILLER, were all at work in Paris. In 1836, appeared the "Huguenots," and excited transports of enthusiasm, but the character of the opera tending to awaken the remembrance of religious wars, was adjudged dangerous to the public peace, and its performance in many of the southern cities was interdicted by the civil authorities. In 1842, on the resignation of SPONTINI as chapel-master at the court of Berlin, MEYERBEER was elected to succeed him. In 1849, he returned to Paris, and produced "The Prophet." From this period until 1860, MEYERBEER'S operatic success was continuous. "Robert," was repeated more than three hundred times; "The Huguenots," more than two hundred times; "The Prophet," "L'Etoile du Norde," and "Pardon de Ploërmel," also called "Dinorah," met with universal success. MEYERBEER, loaded with the decorations of royalty, and the worship of the nobility—though these attentions could add nothing to his merit as author of "The Huguenots," and "The Prophet," was never satisfied with his work; even his masterpieces failed to content him, and he was extremely sensitive to criticism.

The grand work "L'Africaine," appeared after both SCRIBE and MEYERBEER, its co-laborers were no more, and although it may never become as popular as some of the master's other great works, it will always receive the devout respect from the hands of artists and connoisseurs worthy of so noble a creation. In the composition of this latter work, although feeble from age and constant labor, being nearly seventy years old, love and enthusiasm for his art guided the author's pen, and so fully was his heart set upon the completion of the work that he prayed God continually not to take him away before it was finished.

MEYERBEER died at Paris, May 2d, 1864, and on the announcement of his decease, the world of letters and arts was most deeply grieved, for a great genius had been called away.

Schubert. 1797–1828.

FRANZ SCHUBERT, was born at Vienna, January 31, 1797. Coming of a family of teachers he was from his early infancy schooled in an atmosphere of learning, where music reigned in the humble dwelling to make these teachers—father, and three older brothers—forget the fatigues of the day, and the anxiety for the morrow. At the age of ten years, his old master HOLZER, found that he could teach the boy nothing, for his instinct went beyond instruction. It has been said that "SCHUBERT entered upon music as a prince enters upon his domains. What others toiled for, he won without effort. Melody flowed from him like perfume from the rose; harmony was the native atmosphere he breathed." Although SCHUBERT was always in extreme poverty, his sweet voice and sweeter songs caused him to be well received and *fêted* every where. Mild, gentle, without ambition or desires, he lived exclusively for art. "The important elements of SCHUBERT'S character were a love of

truth, a marked hatred of jealousy, tenderness with firmness, sincerity and affection, together with a deep tinge of melancholy."

Music was his life, his being; composition was his very existence; and probably the extraordinary excitement caused by his musical labors produced his early death. "He was literally killed by inspiration," dying at the early age of thirty-one. Although carried off in the flower of his youth, SCHUBERT has left a very large number of works of all kinds, but his great excellence lies in his songs, so much celebrated for their originality. His songs number about six hundred, besides some four hundred other works. Of the fifteen operas of SCHUBERT, only the "Enchanted Harp," and "Rosamond," were put upon the stage during his life-time. Of his lyric works, the "Domestic War," an operette in one act, was put on the stage in 1861; "Alfonso," was produced at Weimar in 1854, and "Fierabras," considered his best dramatic work, has never been put upon the stage. SCHUBERT'S Church-music, which is still performed at Vienna, is in great repute. He composed six *masses*, two *stabat-maters*, many *offertories*, and the great "Hallelujah," of Klopstock. Attracted by the poetry of GOETHE and SCHILLER, he set most of their words to music. SCHUBERT may well be considered the poet of music, for no writer has gone farther in adapting the art of sound to the most delicate sentiments of the human soul. SCHUBERT is not only one of the greatest musicians Germany has produced, but he is the melodious and faithful interpreter of all human suffering, through the union of his musical inspiration with the deepest sentiments of his soul. His "Barcarolle," and the "Seranade," though written in a light and easy manner, are at the same time serious and melancholy. Persons who love to sing these songs, will also sing his "Ave Maria," "The Young Mother," "Marguerite," and the "Adieu." The most popular of his songs, the "Erl King," was composed in 1816. It is said that when GOETHE'S poem of the "Erl König," was shown to him, he read it over two or three times, and became so fascinated with it that he immediately sat down and arranged the music; but not feeling satisfied with his work, threw it away among a pile of waste papers, from whence a few days afterwards it was rescued by a friend who recognized its beauty. GOETHE did not hear the music until after the composer had been dead two years. SCHUBERT'S songs have been divided into seven classes, viz: "Songs of Passion," "Songs of Meditation," "Religious," "Supernatural," "Symbolical," "Classical," "Descriptive." His masses and psalms possess all the breadth and sweetness of his secular works. The twenty-third psalm, for female voices, might be sung by a chorus of angels.

Mercadante. 1797–1872.

SAVERIO MERCADANTE, was born at Altamura, in the province of Bari, Italy, in 1797. At twelve years of age he entered the royal music-school of SAN SEBASTIANO, at Naples, then under the direction of ZINGARELLI, whose favorite pupil he soon became. Studying with unwearied application, fired by his genius as well as spurred on by necessity, he soon acquired the talent of a *virtuoso* on the violin and flute, composed

for these instruments and directed the orchestra at the Conservatory. In 1818, he wrote a cantata for the Theatre del Fondo, in Naples, which gave such general satisfaction that he received commissions for the opera "L'Apoteosi d'Ercole" for the theatre of San Carlo, and "Violenza e Castanza" for the new theatre in Naples. His success increased with each new work, and he had the rare pleasure of seeing all the Italian theatres open to him.

In Rome in 1820, he brought out two works with great success, and in 1821, at Milan produced his "Elisa e Claudio." In 1823, his "Didone" was a brilliant triumph. In the following year Mercadante went to Vienna where some of his works had preceded him, and while there composed "Doralice," "Le Nozze de Telemaco ed Antiope," and "Il Podestà di Burgos." Compelled to write continually to gain a livelihood, he was often more precipitate than careful in his compositions, and was accused by the critics of taking too little time to study his compositions. In 1826, success awaited him with his operas "Nitocri," and "Donna Caritea," written for Turin and Venice respectively. In 1827, he went to Madrid under an engagement, and while there wrote "La Testa di Bronzo," and "Rappressaglia," an opera-bouffe which met with great success. In 1831, he returned to Naples, where he produced "Zaïra," and in the following year "I Normanni in Parigi," at Venice. In 1836, he wrote "Il Sermone," a lyric-drama in four acts, which has had more success in Italy than any of his works. The piece is an imitation of VICTOR HUGO'S "Angelo," and the score is remarkable for the brilliancy of the instrumentation, the skillful arrangement of the harmony as well as the voice parts. In the first act is a beautiful *andante* for three voices, and in the second act is a charming chorus for women. This opera was given as late as 1858, with grand success.

In 1840, through his reputation and deep scientific knowledge, he was chosen to fill the office of director of the Conservatory at Naples, where, during a space of thirty years, he rendered great service by his science of harmony, and thorough knowledge of Church music. In 1842, after composing "Gabriella di Vergy," he went to Paris, to have "La Vestale," performed; but notwithstanding its many and great beauties, it did not succeed. MERCADANTE is one of those who during the last half century have filled Italy with their name and works. In his masses and motets, as in many of his other works, he seems to write entirely to please the singer without regard for the subject or the thought. He was, however, an excellent teacher and thorough musician, and did much for musical-art in forming pupils in singing and composition. He died in 1872. He was completely blind for several years before his death, having had an acute attack of *ophthalmia* in 1839, from which he never entirely recovered.

Donizetti. 1798–1848.

GAÈTANO DONIZETTI, was born at Bergamo, Sept. 25, 1798. From an early age, the voice of destiny impelled him to choose music for his life study. In 1815, he was sent to Bologna to study under PILOTTI, and

FATHER MATTEI. Enlisting as a soldier, rather than devote his attention to sacred composition as desired by his father, he devoted his garrison life to the composing of operas. While at Venice with his regiment he wrote his first operas, "Enrico di Borgogna," and "Il Falegname di Livonia," which proved so far successful as to gain him many friends, through whose exertions he was freed from military service. In the short space of ten years from this time he wrote twenty-eight operas, among which were "Olivo e Pasquale," "Le Convenienze Teatrali," "Il Borgomestro di Saardam," "Gianni di Calais," "L'Esule di Roma." Being poorly paid for his work, he was compelled to write much, and it may not be surprising that crude ideas fell from his pen.

In 1831, visible improvement was manifest in his works, and the individuality of his forms shone forth. His operas of "Anna Bolena," "L'Elisire d'Amore," an opera-bouffe, "Il Furioso," "Parisina," "Torquato Tasso," "Lucrezia Borgia," "Gemma di Vergi," followed in rapid succession from this time, and in 1835, he brought out in Paris "Marino Faliero." Returning to Naples he had great success with "Lucia di Lammermoor." The death of BELLINI (in 1835) and the silence of ROSSINI left the author of "Lucia" without a rival, and as the only Italian master then in the field, DONIZETTI was called to Paris, where, in 1840, he put the first opera he had really written for the French, upon the stage. The opera was "La Fille du Regiment," and proved an immense success, MME. SONTAG taking the title role. In 1841, '42, and '43, DONIZETTI produced "Maria Padilla," "Linda di Chamounix," and "Don Pasquale." At this stage of his brilliant success, the incessant worker had to suffer the penalty of all who overtax their brain. Insanity, that disease attacking the mind instead of the body, had chosen a victim, and that which made his glory caused his ruin, viz: the excessive tension of creative activity, the uneasiness of genius.

In January, 1846, he was placed in an insane asylum at Ivry, where he received all the succor and attention that science could bestow, but in vain; the disease was to conquer, and in 1848, April 8th, he died at Bergamo, his birth-place. In the short space of twenty-six years DONIZETTI wrote sixty-four operas, besides a mass of other music, as cantatas, ariettas, duets, church-music, etc. His best works sparkle with piquant and graceful florid melodies, all well adapted to the different voices.

Taken as a whole, DONIZETTI, with his qualities and his faults, is the most distinguished composer, after the incomparable ROSSINI, of which Italy can boast.

Bellini. 1802–1835.

VINCENZO BELLINI was born at Catania in Sicily, in 1802. It has often been asked, "what is talent?"—and whether it is a gratuitous gift, the fruit of long study; but no satisfactory answer can be given to such a question; for in most cases the human mind is a soil more or less fertile. Study is the plow which cultivates the soil; and the master is the laborer who guides it in the furrows. Among artists, some owe the most to labor, and others to nature. BELLINI ranks among the last, for

nature had richly endowed him. Displaying great musical talent at an early age, he was given all possible advantages, including those of the Conservatory of Naples, then considered the best school of music in the world; but BELLINI profited little from his instruction. A nervous and tender organization, and his peculiarities of character, disinclined him from the hard discipline of classic study; and it was a most difficult matter for him to learn the method of instrumentation, although he wrote fifteen Symphonies, three Masses, and a great number of pieces for flute, clarinet, and piano. BELLINI'S true vocation manifested itself in his dramatic works. In 1824, he wrote "Adelson and Bianca" for the College theatre, and in 1826, "Bianca and Fernando" for the theatre San Carlo.

With his first operas, fortune smiled on him, and at the outset he conquered the lyric stage of southern Italy, Going to Milan in 1826, he met there the poet, FELICE ROMANI, a writer whose sweet and melancholy verses agreed so well with his music. Their first work was "Il Pirata," an opera in two acts performed at the theatre of La Scala in Milan, 1827. Being thoroughly original it pleased the people, and soon made the tour of Europe. In 1828, "La Straniera" was played in Milan with great success. In 1830, "I Capuleti ed i Montecchi" was brought out at Venice. In 1831, BELLINI produced two operas which sealed his reputation, and preserved his name among the great writers for the lyric-drama.

F. Romani, Geneva.

These operas were "La Norma," and "Somnambula," the first displayed the measure of his faculties, for it showed the delicacy and tenderness of his feeling. In "Somnambula," the melody is effective, the elegiac part is touching, and all of the scenes are interesting. The great artiste, Madame PASTA, took the parts of Norma and Somnambula.

In 1834, he wrote "I Puritani" for the Italian Theatre, in Paris, an opera which is much admired for its dramatic truthfulness, choice instrumentation, and care in the finish of the single parts. It was played by a splendid troupe, including GRISI, RUBINI, LABLACHE and TAMBURINI. At this time when a glorious future seemed to await him, BELLINI was seized with a fatal disease, which terminated his life in his thirty-third year. His death was a great loss to the musical world, for had he lived, undoubtedly much grander works would have been the fruit of his pen. The great difference between him and ROSSINI is, that the latter exemplified his pieces, while BELLINI made short, melodic, and concentrated phrases which the public understood. The spoiled child of fortune, he was simple and modest even in the height of success, making himself beloved at a time when he had glory enough to be only admired.

Franz Liszt, 1811.

FRANZ LISZT, the greatest pianist, and next to PAGANINI, the greatest virtuoso of modern times was born October 22, 1811. His father, an accountant in the house of Prince Esterhazy, cultivated music as an amateur, with much talent and success, In this way ADAM LISZT made the acquaintance of HAYDN, who died in 1809, two years before the

birth of FRANZ. While we may often find simple, truthful natures like MOZART, that are not misled by youthful glory, there are more frequently those in which infant prodigies, or those supposed to be such, became presumptuous through public applause, and this presumption is very apt to follow them through life. Under such unfortunate auspices, LISZT commenced his career. At the age of nine years he excited astonishment by his playing in public. CZERNY, his most excellent teacher, was astonished to find that the sonatas of CLEMENTI, BEETHOVEN and HUMMEL offered no difficulty too great for the precocious youth. At twelve years of age, FRANZ was the musical ornament of the most aristocratic drawing rooms of the French capitol. In order to keep his already nimble fingers in constant practice, his father compelled him to play twelve fugues of BACH daily, and to transpose them from one key to another.

The talent of LISZT, as a performer, at twenty-two years of age would have defied all comparison, had not CHOPIN lived. The two rivals had each his own distinctive, individual merit. Pure, discreet, and withal, endowed with a delicate and original charm, the Polish artist never saw his success go outside the limits of the circle that enclosed the *beau monde*. On the contrary, the Hungarian artist governed souls longing for powerful emotions, and ears avaricious of noise, mostly by the impetuosity of his performance, and the strength of his acoustic efforts. To the great detriment of the young artist, he frequently, in order to win the applause of the public, would substitute, while playing from BEETHOVEN, WEBER, HUMMEL, or MOZART, his own improvisations for the inspirations of these masters; but notwithstanding the unbounded applause of the audience, such a kind of success did not satisfy LISZT as an artist. His concerts brought him a large fortune, but the greater part was eventually lost in speculation.

LISZT'S compositions are marred by extravagance and excess; and in his personal history, the same tendency to excess has alternated with such fits of fanaticism as that which threw him for a time among the St. Simonians, when tired of human vanities, and surfeited with the praises of an admiring world, he entered into holy-orders. A great fault in LISZT'S works is that no one can play them as they should be played but himself. Among the most interesting of LISZT'S productions is the arrangements of SCHUBERT'S melodies. Among his pieces best known in this country are his two symphonies on "Tasso," "Mephisto Walzer," "Goethe Fest-March," "Preludes," "Rhapsodies," and "Ronde des Lutins," a concerto-study. Among his longer works are the oratorios of "Christos," and "Sainte Elizabeth."

A. Thomas, 1811.

The French composer, AMBROISE THOMAS, was born at Metz, August 5, 1811. At four years, his father taught him solfeggio; at seven, he began to play upon the violin and piano. Entering the Conservatory of Paris, in 1828, he studied with ZIMMERMAN, and KALKBRENNER, and afterwards with DOURLEN, BARBEREAU, and LESEUR. First act in the brilliant career of this composer was a comic opera in one act, called

"La Double Eschelle," represented in 1837. Other light scores soon followed, but in 1843, he produced "Mina," a comic-opera in three acts, the overture of which is a *chef-d'œuvre* of instrumentation, and which with its charming melodies gave the composer increasing notoriety. In 1849, the great success of "Caïd," an opera-bouffe began the popular celebrity of the composer, and this work has continued to be admired for more than thirty years. The plot is very laughable, the overture original and sprightly, and the finale is a masterpiece of musical comedy. In 1850, appeared the "Songe d' une Nuit d' Eté," a work of high inspiration; after which appeared "Le Secret de la Reine," a lyric drama in three acts, the foundation of which is DUMAS' legend of the "Man with the Iron Mask," a sombre text, more appropriate to the strongly accentuated manner of VERDI than to the vaporous charm that characterizes the music of AMBROISE THOMAS. In 1851, the composer was called to take the place of SPONTINI in the Institute; and in 1853, proved his right to a place in the Academy by his opera "La Tonelli," which was followed by "Psyche," and the "Carnival of Venice," a comic-opera composed to show the wonderful flexibility of Mme. CABAL'S voice. Very few singers can take the part of Sylvia, who sings a violin-concerto from beginning to end under the title of "Ariette without Words." In 1866, was given "Mignon," a comic-opera in three acts. "Mignon," is a masterpiece of taste, grace and poetry. The author of the libretto, inspired by ARY SCHEFFER'S painting, as well as by GOETHE'S recital, treated this most difficult subject very happily; and in it THOMAS found the picturesque and poetic element so suited to his taste. His melodic phrase well expresses the appearance of the personages of Mignon, of Philine, and of Wilhelm Meister; whilst his harmony happily paints their character, and the depth of their sentiments. There are few works in which the characters have been so faithfully drawn, and so artistically finished by the musician. The last of THOMAS' operas is "Hamlet," performed in 1868. Among his other works are "La Gipsy," "Le Panier fleuri," "Carline," "Le Roman d' Elvire," "Le Tyrol," a "Requiem," songs, etc.

Verdi. 1814—

GIUSEPPE (JOSEPH) VERDI was born November 9th, 1814, at Bassetto, in the dukedom of Parma. Born with a strong passion for music, but of very poor parents, VERDI was able only to pick up some few ideas of music and harmony from an organist in his native town, and so passed his youthful days, chafing at the inability to reach the goal of his early ambition, the Conservatory of Naples. Fortunately when he was about nineteen he became acquainted with a generous man, SIGNOR BAREZZI, who offered him the means of securing his musical education. His first operatic venture was the production of "Oberto di San Bonifacio," at Milan, in 1839, which was followed in 1842 by "Nabuchodonosor." With this opera the reputation of VERDI commenced. "Lombardi" and "Ernani" followed. In 1850, he produced successfully "Louisa Miller," at Naples. In 1851, he produced at Venice,

"Rigoletto," which work gained for the composer his first renown in Europe. The conception of the opera is bold, and the effect admirable, the melodies pleasing, and each personage distinctly characteristic. VERDI is not only fortunate in the production of novel effects, but in the ability to interest his audience, and never to fatigue. Before the production of "Rigoletto," it was a question where a successor of DONIZETTI was to be found, but after this masterpiece there was no longer any doubt on the subject, and the production of "Il Trovatore," an opera in four acts, performed at Rome in 1853, gained for VERDI the entire suffrage of the people. There was enough of the tragic in the poem of this opera to furnish the composer with means for the expression of violent emotions; and the interrupted phrases of Leonora may be considered as an effect properly belonging to VERDI. The appogiatures, broken by rests of short duration well express the beatings of a heart under the influence of strong emotion, either of grief or joy. The same thing may be observed in "Rigoletto." "La Traviata," an opera in three acts, written for Venice in 1853, shows VERDI's preference for sad and painful subjects, "La Traviata," is Alexander Dumas' "Dame aux Camèlias," and the opera as a whole, ranks among the best of this composer. The "Vespres Siciliennes," an opera in five acts, was written for Paris in 1855, which was followed in 1858 by "Un Ballo in Maschera." In 1862, VERDI was called to St. Petersburg to bring out "La Forza del Destino," taken from a romantic Spanish drama. At the end of the play there is not a person left; they are all dead. In 1867, he performed in Paris, "Don Carlos," from the magnificent drama of SCHILLER. VERDI has been criticised for acting upon the nerves rather than upon the finer sensibilities, and for appealing to the senses rather than to the heart, and this in a certain degree cannot be denied, but at the same time all must allow that his works are inspired, original; then why too harshly judge them? The public accepts them, and they will live when grander works are forgotten. VERDI acquired fortune with fame, and possesses an immense property near his birth-place. Among his latest and perhaps finer works are "Aida," an opera produced in Paris in 1877, and his "Requiem."

Cimarosa. 1754–1801.

DOMENICO CIMAROSA, one of the most illustrious musicians which Italy, classic land of melody, has produced, was born at Aversa, near Naples in 1754. His father, a mason, was killed by falling from a scaffolding, and his mother, a washerwoman, had not the means to educate her seven-year-old boy. Such was the humble origin of a great musician, and the future friend of CARDINAL CONSALVI, whose political ability was equaled only by his virtues. Young CIMAROSA received the rudiments of an education in the "Poor School" at Naples, where the good FATHER PALICASTRO, discovering that the boy was endowed with great natural abilities, gave him lessons in Latin and the rudiments of music. Making remarkable progress in his studies his protector sent him to the Conservatory of St. Maria di Loretto in 1761, and for eleven years he

studied hard in that institution, full of ardor for his work, and remarkably intelligent—the lively and brilliant imagination that characterizes all his works displayed itself even in his youthful studies and essays. Soon after leaving the conservatory in 1772, he produced his first opera, "L' Extravaganza del Conte," which was soon followed by several others, both serious and comic, the rich melodies of which pleased all Italy, and were heard with delight in other countries. Space will not allow us to enter into details of all of his works, suffice to say, that, he alone furnished the music for two large theatres of Southern Italy, and his faculty in producing was only equaled by the richness of his scores. In 1789, he was called to the Court of CATHERINE II of Russia, and while there, a period of about four years, he composed more than five hundred works for the Court. In 1793, he felt compelled to leave St. Petersburg, driven away by the rigorous climate, and went to Vienna, where the Emperor LEOPOLD made him Chapel-meister, with a salary of twelve thousand florins.

While in the Austrian capital, CIMAROSA wrote the work which is generally considered his master-piece, viz: "Il Matrimonio Segreto," or "The Secret Marriage," an opera-bouffe in two acts. The orchestration of this opera is very simple, but the melodies are delightful, the quartette abounds in interesting details, and the wind-instruments, rarely used, and never noisy. The Emperor was so much pleased with the first performance of this opera, that giving the actors and musicians a fine supper after the performance, he sent them back to the stage again, and listened with equal enjoyment to a second on the same evening. "Il Matrimonio Segreto" was received with transports of enthusiasm in Naples in 1795, whither CIMAROSA went, and the same year brought out "Astuzie Feminili," and other operas. In 1796, he brought out at Rome, "I Nemici Generosi," and in 1801, went to Venice, for which city he had written "Artemisia," but here sickness suddenly overtook him and he died January 11th, 1801, aged only forty-seven. The friend and protector of CIMAROSA, CARDINAL CONSALVI, caused funeral honors to be paid to him in Rome, and ordered CANOVA to execute a marble bust of the great musician, which was placed in the gallery of the capitol. The entire musical world participated in the regrets of the Cardinal. CIMAROSA was very large, but his face was handsome and his presence pleasing. His eighty-two works written in twenty-eight years bear witness to his industry.

Spontini. 1774–1851.

LUIGI GASPARDO PACIFICO SPONTINI was born November 14th, 1774, at Miolati, near Ancona. His parents were common farmers and were desirous that the boy should study for holy orders, but the child of genius had no taste for Latin or dry theology, and running away from home took refuge with an uncle, his mother's brother, who, recognizing the boy's talents, gave him the best advantages then to be obtained. In 1781, he entered the Conservatory of Naples, where his progress was so marked that he soon was made tutor. In 1706, he wrote his first opera,

"I Puntigli delle Donne," which was brought out at Rome with much success. Other works soon followed, which, however, he judged harshly of in after years, as the work of his immature youth. SPONTINI left Italy in 1803, and went to Paris. In 1804, his opera "La Finta Filosofia" was well received by the Parisians. SPONTINI met with poor success in several lighter works during the two following years owing to the jealousy of the French musicians who were stung to madness at seeing the national stage invaded and controlled by Italian artists. This coalition on the part of the Conservatory and the local writers had much strength before the arrival of SPONTINI in Paris, and it is doubtful whether he could have overcome the difficulties thrown in his way, had he not applied to the EMPRESS JOSEPHINE, who, loving music was not insensible to the merits of the elegant young artist who claimed her protection, and NAPOLEON readily gave his royal command that SPONTINI'S music should be heard.

In the opera of "Milton," performed in 1805, SPONTINI appears to have given up his Italian mannerism, and begun that transformation of his talents that afterward shone so brilliantly in the opera of "La Vestale." After nearly a year study and rehearsing, the opera of "La Vestale" was put upon the stage on December 15th, 1807. At the request of NAPOLEON, some parts of it had been performed at the Tuilleries some months previous, and the Emperor had predicted great success. More than an hundred consecutive representations confirmed the justice of this prediction. His next, and much admired opera, was "Ferdinand Cortes," in three acts, performed in 1809. The scene of revolt is one of the most beautiful passages in music which has ever been written. Between the years 1814, and 1819, SPONTINI wrote the operas "Pelage, or the King and Peace;" "Les Dieux rivaux;" "Olympia," and besides, added numbers to SALIERI'S great opera "Danaïdes," which were very successful; one, that of the "Bacchanal," is particularly worthy of mention. In 1820, the author of "La Vestale," not meeting with the encouragement he needed in Paris, went to Berlin, where FREDERIC WILLIAM of Prusia made him "Royal Director of Music," which position he satisfactorily filled for twenty years. Among the works which he brought out in Berlin, were the opera "Nurmahal," partly taken from THOMAS MOORE'S "Lalla Rookh," in 1825, "Alcidor," and "Agnes von Hohenstaufen," in 1829, besides various other works written for different occasions. As a director of music, SPONTINI had great influence upon the lyric theatres of Berlin. He was undoubtedly in a great measure, proud and arrogant; and, in consequence brought upon himself great enmity; but by his iron will and adroitness he maintained his position as director, and not only that, he held the sole sceptre of musical supremacy in Berlin, although the native musicians were furious at being ruled by a foreigner. Having been named a member of the Academy of Fine Arts in Paris, on condition that he would return to that city at the expiration of his engagement with the

King of Prussia, he kept his promise, returning to Paris in 1830. Laden with honors, decorated with all the orders of Europe, and approaching age warning him of his final journey, he determined to see again his native country, and returned to Italy in 1850, dying in Maiolati, his birth-place, January 24th, 1851.

Pergolese. 1710–1736.

GIOVANNI BAPTISTA PERGOLESE was born at Jesi in the Roman States, January 8th, 1710. Entering the "Conservatory for the Poor" at Naples, in 1823, he soon learned to play the violin, and his aptitude for music, and natural intelligence helped him through the greatest difficulties, with little, or no assistance. When still a pupil of the Conservatory, in 1831, he produced his first great work, a sacred drama which was performed at the Cloister of St. Agnes, and through which work he immediately secured the patronage of the elite of Neapolitan society. In 1732, he wrote for the Church of Santa Maria, that magnificent mass for ten voices, two choruses, and two orchestras; also a *magnificat* (psalm) which compositions excited universal admiration, as also did his famous interlude, "La Serva Padrona," which had the most brilliant success, although there are in the piece only two singing-actors and a mute person. In 1834, PERGOLESE went to Rome, and there wrote "L'Olimpiade," which was not well received, though filled with gems of rare beauty. After this he turned his attention to sacred music, and composed the celebrated "Salva Regina," and in 1735, composed the much admired Cantata "L'Orphea." His "Stabat Mater," finished just before his death is one of the master pieces of sacred music. In it there is a depth of feeling, and an expression of tenderness, love and compassion, rarely met with in other composers. PERGOLESE died at the age of twenty-six, too fine and sensitive a nature to endure the trials and passions of the rude world; but barely were his eyes closed when his contemporaries became suddenly sensible of having lost a great artist. Rome called for his "Olimpiade," which they now received with wild applause. For many years his compositions were heard in the churches, and in 1749, thirteen years after his death, a troupe of Italian singers introduced "La Serva Padrona," and "Il Maestro di Musica," into France, together with the name of PERGOLESE whose talent excited general and great admiration.

Rameau. 1683–1764.

JEAN PHILIP RAMEAU, the greatest French musician of the eighteenth century, and who far exceeded his composers as a theorist and an artist, was born at Dijon, September, 1683. Evincing great fondness for music when almost a mere babe, at seven years, he could read and execute any piece of music at sight. Having learned the elements of counterpoint from his father, a musical amateur, and other musicians of Dijon, he soon exhausted the meagre resources offered in his native town, and at the age of eighteen his father sent him to Italy. After an absence of several years spent in study at Milan, and as first violinist with a strolling theatrical company, RAMEAU returned to his paternal home, and soon afterward determined to seek glory in Paris. He arrived in that

1717. city at thirty-five years of age, and at the time when MARCHAND, he who competed with BACH, was creating a great furore by his playing at the Church of the Grands-Cordoliers. RAMEAU became one of his most attentive and admiring listeners. Introducing himself to the great organist, MARCHAND gave him a few lessons, but, fearing future rivalry from one possessed of so much talent, he did not encourage his pupil. At this time RAMEAU devoted much time to the study of the theory of music, and wrote thereon several important works, one of which "Demonstration of the Principle of Theory," has been so highly valued by his countrymen that they have styled him the Newton of music. The first lyric work of this composer was "Samson," a sacred opera, the text of which was written by VOLTAIRE at the request of Mme. PAPELINIÈRE; but it was not until "Castor and Pollux," a tragedy in five acts, with a prologue, was brought out, that ample justice was done to the talented artist. GRIMM, in speaking of this admirable composition, thirty years after, said, "It is the pivot on which the glory of French music turns." RAMEAU was now more than fifty years of age, and although he began to compose so late in life, he left thirty-six dramatic works, the last of which, "The Paladino," he wrote when seventy-seven years of age. Temperate, simple and regular in his habits, he was enabled to preserve his vitality to an advanced age. It is said, that, when LOUIS XIV offered him the title of nobility, he answered: "My nobility is here, and here," touching his forehead and his heart. RAMEAU died at the ripe age of eighty, loved and respected by all who knew him.

Berlioz. 1803–1869. HECTOR BERLIOZ was born at La–Côte Saint–Andrè in the department of L'Isére, Dec. 11, 1803. It was the intention of his father, a physician, that the son should follow the same career, but young BERLIOZ had a taste for nothing but music, and leaving the college and hospital entered the Conservatory of Paris. His first essay as a composer was in his twenty-third year, when he produced a mass with orchestra, which however did not please, and was pronounced by performers and listeners as wholly unintelligible. Re-entering the Conservatory in 1826, BERLIOZ obtained the first prize for composition in 1830, for a *cantata*, the subject of which was "Sardanapalus."

In 1841, BERLIOZ made a tour of Germany, being every where well received. About this time he wrote the "Damnation of Faust," a sort of oratorio, afterwards performed at the Theatre Comique, Paris. This work, the words of which, as well as the music, were written by BERLIOZ, tested the musical ability of the master, and the result of his theories. The "Damnation of Faust" was too full of oddities to succeed with the French public. Offered to the *dilettanti* of Vienna in 1866, it excited great admiration. Following the latter work, came "L'Enfance du Christ," and a "Te Deum," for two choirs in 1856, "Beatrice et Bénédict," in 1862, and "Les Troyens á Carthage," in 1864. In the opera of the "Trojans," are found traces of the imitative and literary work to which BERLIOZ applied himself with so much ardor, but the score is

appreciated as a beautiful, original, and conscientious work should be. BERLIOZ is thought by some writers to be one of the first musical genuises of his time, and all agree in acknowledging him to be an able composer. He was the author of "Voyage Musical en Allemange et en Italie," "Les Soirées de l'orchestre," "Les Grotesques de la Musique," "A Travers Chant," and "Traité d' Instrumentation," and beside these works he wrote a great variety of musical compositions. BERLIOZ died in 1869, aged sixty-six years.

Boieldieu. 1775–1834.

The latter part of the eighteenth century furnished a great number of celebrated men, among whom is the immortal BOIELDIEU, justly considered the prince of light music in France. FRANÇOIS ADRIEN BOIELDIEU the favorite of all the French composers of opera, was born at Rouen, Dec. 15, 1775. His father was secretary in the office of the archbishop; and the young François received his first ideas of the art of music at the Metropolitan Church, where he sang as choir-boy.

At the age of sixteen he played well upon the piano, and attempted composition, his taste leaning entirely towards the dramatic-art. The Revolution had made such sad havoc with the churches and the property of the clergy that the family of BOIELDIEU were ruined, but the young artist of nineteen full of hope and courage, set out for the French capital with thirty francs in his pocket and a roll of MSS. under his arm. After various experiences, misfortunes and adventures, he met the poet FIEVÈE, who furnished him with a libretto for an opera in one act, "La Dot de Suzette," which met with success in 1795, and which was followed in 1796, by "La Famille Suisse," in 1797, by "Monbreuille et Merville," and "L'Heureuse Nouvelle," in 1799, by "Zoraïme et Zulnare," and "Les Mésprises espagnoles," and in 1800, by "Baniowski." About this time BOIELDIEU was appointed to a professorship in the Conservatory. and married Mafleuroy, the opera-dancer, in 1802, but a separation soon after took place. In 1801, "The Caliph of Bagdad," was far more successful than all the other operas which he had previously written. It had more than seven hundred representations in Paris alone, and the reputation of the composer spread far and wide. In 1802, he wrote the lovely score of "Ma Tante Aurora." Soon after leaving his wife, with whom, notwithstanding his most amiable disposition, fine person and manners, he could not live happily, BOIELDIEU went to Russia, and upon his arrival at St. Petersburg, the Czar Alexander, made him master of the Imperial Chapel, and engaged him to write three operas a year. BOIELDIEU remained in St. Petersburg seven years, and during that time wrote "Abderkan," "Calypso," "Les Voitures Versées," "Aline," and "Rien de Trop."

Early in 1811, BOIELDIEU returned to Paris, where he composed the opera "Jean de Paris," which was put upon the stage in 1812, and greatly admired, as even at this time it is, for its charming fresh music. This opera was soon followed by "Le Nouveau Seigneur de Village," and "La Fête du Village Voisin." The death of MEHUL in 1817, left a

vacant chair in the section of fine arts at the Institute, and BOIELDIEU was called to fill the chair of nim whom he had a long time considered as one of his masters, and whose rival he had become. In 1818, his opera "Le Chaperon Rouge," had brilliant success. In 1825, he brought out his master-piece "La Dame Blanche," which opera, founded on the air of "Robin Adair," has held its place for more than three score years in the first rank of French comic-operas. BOIELDIEU died October 8th, 1834. The loss to the musical world was a great one, for he was much esteemed and admired. Generous and charitable toward his fellow musicians and composers, harboring nothing of jealousy, many a poor artist blessed him for the kind word, and helping hand, that brought success to the fainting heart.

Hummel. 1778–1837.

JOHANN NEPOMUK HUMMEL was born Nov. 14, 1778, at Presburg, where his father was a professor of military music. The greatest eulogium that can be made of HUMMEL is to say that he was MOZART'S first pupil, and for several years the rival of BEETHOVEN. If he was wanting in the sublime accents of the great master, his thoughts were grand, his harmonies full and melodious. He was second, only because the comparison was established between his talent and the extraordinary genius of BEETHOVEN. Had he been born at another period, with the rich musical qualities he possessed, he would have been distinguished in the ranks of the immortal tone-poets. At seven years, MOZART heard him play, and offered to take him into his family where he could supervise his studies and practice. At fifteen, he had already made a concert tour in Germany, England, and Holland, and had gained an enviable reputation as a composer. In 1806, his compositions were made a study at the Paris Conservatory under the direction of CHERUBINI; between the years 1811, and 1820, he acted as chapel-master to the King of Würtemburg, and the Grand Duke of Saxe–Weimar, respectively. A long-standing enmity, based upon jealous rivalry, had existed between HUMMEL and BEETHOVEN; but when HUMMEL heard that the author of "Fidelio" was at the point of death, he hastened to his bed-side, the earnest hatred of BEETHOVEN was forgotten, they embraced and a complete reconciliation was effected amid bitter tears. HUMMEL'S compositions, all of a high order, consist of dramatic, sacred and instrumental works. As a pianist he was noted for his neatness of execution, brilliancy and great powers of endurance. His *improvisations*, owing to their clearness and order, resembled meditated studies. His Concertos are well known; and his masterpiece is his Septet in *ré*—minor, which has for a long time served as a type for analogous compositions. His sacred music places him in the front rank of the distinguished composers of this century. HUMMEL died Oct. 17, 1837, at Weimar.

Auber. 1782-1871.

DANIEL FRANÇOIS ESPRIT AUBER, a celebrated French composer of opera, was born at Caen, Jan. 29, 1782. Accustomed to hear the finest of music in his father's drawing-rooms from his earliest years, the boy's

natural tastes were rapidly developed, and he composed many praiseworthy pieces while yet a mere boy. His *debut* proper was made in 1813, when he put the comic-opera "Le Séjour Militaire," upon the stage, followed by "Le Testament et les Billets-Doux," and "La Bergère Châtelaine." In 1822, he united his fortunes with SCRIBE, the poet, who furnished him with *librettos* to more than thirty operas. His most noted operas are "La Muette di Portici," written in 1828, "Fra Diavolo," in 1830, "Gustave," in 1833, "Le Lac des Feés," 1839. His masterpiece and crowing glory was his "Mansaniello," ("La Muette di Portici,") an opera in five acts, represented in 1828. One of the singular merits, and a happy inspiration of this opera, is the fact that one of the leading *roles* is given to Fenella, a mute girl, and the musical language most admirably expresses the sentiment that the poor Fenella can only render by gesticulation. Equally celebrated with these operas are "Le Domino Noir," played in 1837, "Les Diamants de la Couronne," in 1841, "Haydée," in 1847, and "L'Enfant Prodigue," and particularly "Le Premier Jour de Bonheur," which was written at the advanced age of eighty-seven. His overtures to "Fra Diavolo," and "Le Dieu et la Bayadére," will always be very highly esteemed. AUBER died in Paris, May 12, 1871.

Weber. 1786–1826.

Three great works, "Der Freischütz," "Euryanthe," and "Oberon," have placed WEBER in the first rank of the modern composers of Germany. The genius which inspired these works is incontestable, and his originality is marked in a greater degree perhaps than any other musician. Imagination plays a greater part than feeling, in all of his compositions.

CARL MARIA FREDERIC ERNST BARON DE WEBER, was born at Eutin in the Duchy of Holstein, Dec. 18, 1786. His father was a strolling musician and actor, and nothing but the gentle influence of a "sweet, pure-minded mother," saved the youngest son, CARL MARIA, from the same worthless life. He received his primary instruction from his father, and at twelve years of age was placed in a musical institute directed by MICHEL HAYDN, a brother of the celebrated composer HAYDN. M. HAYDN, at this time sixty years of age, was much attracted to CARL MARIA, and bestowed every care upon his musical education without remuneration. CARL remained with MICHEL HAYDN during two years, when his father moved his family to Munich, which necessitated another change of teachers. In after years, WEBER fully realized the misfortune of this roving life led by his father, and the consequent incompleteness of his student life.

Studying with KALCHER in Munich, he wrote a solemn mass, sonatas for the piano, and trios for violin. In 1800, when but fourteen years old, WEBER composed the opera "Das Waldmädchen," which was brought out in Chemnitz, and afterwards performed in many other places. In 1801, while in Salzburg, he wrote "Peter Schmoll und seine Nachbarn," of which his teacher M. HAYDN spoke highly. In 1803, he went to

Hamburg, and to Vienna with his father—his mother dying in 1798, in Salzburg, and in Vienna, the ABBÉ VOGLER took the talented youth for a pupil, and in 1804, procured for the young musician the situation of director of music of Breslau. In 1806, WEBER became the secretary to Prince Ludwig of Würtemburg. After various fortunes, and misfortunes WEBER found himself in Darmstadt in 1810, and there meeting his former teacher VOGLER, recommenced his studies. His fellow pupils at this time were the young MEYERBEER and GÄNSBACHER. VOGLER was a musician of great learning and experience. It is said that he once exclaimed, "Had I been forced to leave the world before I had found these two, WEBER and MEYERBEER, I should have died a miserable man." Between the years 1810 and 1820, WEBER wrote the cantata "Der erste Ton,"—the "First Tone," and the opera "Sylvana," the operette "Abu Hassan," and a grand cantata upon the battle of Waterloo. In 1821, was performed in Berlin, for the first time his opera "Der Freischütz," which grand work suddenly raised its author to the head of all the lyric artists of Germany. The subject of the opera is taken from the legend of the hunter Bartasch of the sixteenth century, who was famed throughout the countries along the Vistula for his great skill in shooting; the poem being by the poet Kind. The great success of "Freischütz" drew the attention of all *impressarios* upon WEBER, all were eager to bring out his works, but the artist in his desire to substitute and introduce great changes in orchestration, worked slowly. One year and a half was occupied in writing the opera "Euryanthe," which together with the opera "Preciosa," fell flat on the audiences at the first representation, and not until years after, was justice rendered these beautiful scores.

At the request of CHARLES KEMBLE, then manager of Covent Garden Theatre in London, WEBER wrote an opera for that theatre, choosing for his subject the theme of Wieland's poem, "The Fairy King Oberon, and his Fairy World." The scene is laid in Fairyland. Oberon is the king of dwarfs, and the husband of Titania. WEBER arrived in London in March 1826, to superintend the rehearsals of Oberon, but unfortunately a constitutional malady was fast growing upon him, and overcome by constant application and excessive labor in the production of "Oberon," he broke down completely and died at the house of GEO. SMART, June 5, 1826. The character of the music in "Oberon" is as original and peculiar as that of "Freischütz," and of "Preciosa," but much sweeter, and bearing more of the stamp of melancholy. According to M. FÉTIS, melancholy was a constitutional disease with WEBER, and notwithstanding his fame, and the musical position gained by the success of "Freischütz," his happy married life, children and friends, nothing could drive away this inherited and confirmed enemy. WEBER'S piano pieces and overtures are too well known to be separately mentioned. Every amatuer knows the "Invitation to the Dance," the rondo called "Perpetual

Movement," and the Polonaise in E major. WEBER excels in making all the voices of nature speak and sing; and may well be called the father of the romantic and descriptive school.

Wagner. 1813—1883.

RICHARD WAGNER, "the high priest of the so-called music of the future," was born at Leipzig, May 22, 1813. His father, a city official, died when the child was but ten months old. His mother afterwards married the actor and painter, LOUIS GEYER, and removed with him to Dresden. The young WAGNER was destined by his father-in-law to become a painter, but GEYER dying, a great change was wrought in the prospects of the boy. At twelve years of age, while at the school of NICOLAI in Leipzig, he took lessons on the piano and being seized with a sudden passion for poetry, he set himself to write a tragedy, but upon hearing one of BEETHOVEN'S symphonies, his natural love for music was roused and he declared that he would be a musician. While studying at the University, he learned composition and harmony, and his first work, an overture was performed at Leipzig at the *Gewandhaus;* which, together with a successful symphony, were written in his twentieth year. In 1834, at Würzburg he studied *fugue* and *counterpoint*, and wrote for the theatre of Madgeburg his first opera "The Novice of Palermo," which was a complete failure. In 1838, after ill success as chapel-master at Riga and Königsburg, WAGNER married a talented actress, and determined to leave Germany and settle in Paris. At Riga in 1837, WAGNER had laid the plan for the first of his great operas "Rienzi," the subject chosen from a romance of Sir Bulwer Lytton.

Early fortunes.

With two acts of "Rienzi," completed, and without money, WAGNER started for Paris; but the vessel containing the voyagers being wrecked on the coast of Norway, their journey was extended, and they remained some time at Boulogne-sur-mer, where WAGNER first met MEYERBEER. Receiving encouragement and assistance from the latter, WAGNER arrived in Paris, only to have his hopes blasted, for owing to the size of the work—the opera was in five acts—the directors of the opera houses refused to get up the work. Nothing daunted, he applied himself to the planning and scoring of a new opera called "Der Fliegende Holländer," "The Flying Dutchman," the circumstance of his former disaster at sea affording him the ideas. After remaining two years in Paris, WAGNER fortunately arranged for the production of "Rienzi" at Dresden, where it was first sung in 1842, with great success, which was followed by his appointment as chapel-master to the King of Saxony. Soon after this triumph he brought out his new opera, "The Flying Dutchman," or "Phantom Ship," which gave renewed force to his rapidly increasing fame. In 1845, "Tannhäuser," was finished and brought out at Dresden with brilliant success, and the composer was already at work on "Lohengrin," which was finished in 1848. At this stage of WAGNER'S career the Revolution of 1848 broke out in Germany, and the artist being an active and violent republican, was one of the victims of the reaction

that followed, and was obliged to flee to Zurich, in Switzerland, where reflecting upon the cruelties of fate, he gave himself up to composition and the study of Schopenhauer. During all these years of adverse fortune and semi-success, one of his most devoted friends and admirers was the great pianist LISZT; and in 1850, through the latter's indefatigable devotion, the opera of "Lohengrin" was played at Weimar at the inauguration of the statue of Herder, the orchestra being led by LISZT in person, and the perfect success of which, insured that of any other works by the same composer. "Tannhäuser" was performed at the opera in Paris, March 13, 1861, interpreted by NIEMANN, the German tenor, and other first-class artists, notwithstanding which the opera failed to please. Pronounced failure seemed to await the ambitious composer at this time, as all attempts to get his "Tristan and Iseult" upon the stage proved abortive, when, as if the fates took pity, the royal prince of Bavaria, for some time a fanatic admirer of WAGNER, having just been seated on the throne, under the title of Louis II, the disheartened musician was ordered to appear at the court; was received in princely style, made leader of the King's chapel, lodged in the palace, and in 1865, the opera of "Tristan and Iseult" was performed at Munich, and in addition to which success, the guaranteed royal favor placed at WAGNER'S disposition the means of realizing his views of dramatic art. Again, at this juncture, WAGNER'S ill judgment allowed him to compromise himself in politics, and he was compelled to seek refuge once more in Switzerland, notwithstanding the influence and affection of his royal patron King Louis of Bavaria. In 1870, WAGNER married, for the second time, a daughter of his friend and admirer, LISZT.

Friends of WAGNER'S, in Mannheim, founded a society for the promotion of his enterprise—the erection of an enormous play-house, with stage and theatrical effects on a large and grand scale—under the name of the "Richard Wagner Society;" the example was followed by his friends in Vienna, and soon, Pesth, Brussels, London, and finally, Paris and New York had their "Wagner Societies;" the combined efforts of which, together with the assistance of the music-loving Louis of Bavaria, enabled WAGNER to erect a grand opera-house, with stage and scenic properties on a scale corresponding with his ideas of the needs of the opera, at Bayreuth, where, in 1876, his great work, or rather series of works, "Das Rheingold," "Die Walküre," "Siegfried, and Götterdämmerung," were performed under his own immediate supervision. WAGNER'S theories are founded on the principle, that to the complete success of the *musico dramatic-art*, poet, painter and musician must work with equal energy and success. WAGNER occupied the exceptional position of being at once poet and musician, writing and dramatizing his own poem, while at the same time creating the music, the harmonies of which are to portray the feeling, the scene, the passions of his play. He believes such works possible, and being achieved, would at once restore

poetry to its ancient influence on the feeling and the actions of mankind, turn painting to a thoroughly practical account, and transform music from the mere amusement of an idle hour to be the vehicle for communicating the noblest impulses, and exciting the noblest deeds. How far WAGNER has already succeeded, or may succeed, in these his boldly proclaimed theories, or how much power as an influence they will exert on music as an art in the future, time, and musical writers in succeeding generations alone can bear testimony. Wagner died suddenly in Venice, in February, 1883.

Gade. 1817.

WILLIAM NEILS GADE, a most distinguished composer of modern times, was born at Copenhagen, in 1817. Although displaying while yet a child marked genius, his opportunities for study were limited, and were all the more gladly accepted when afforded. Turning his attention from the first to composition; his first overture, "Nachklänge von Ossian," received a prize from the Musical Society of Copenhagen, in 1848, which distinction brought not only reputation, but a traveling stipend from the King. It is said that about this time GADE wrote to MENDELSSOHN, sending him a copy of one of his symphonies. MENDELSSOHN, charmed with GADE'S music, said, in answer to the letter, "you begin where I leave off." In 1843, the Danish musician accepted the invitation of the director of Leipzig, and brought his symphony to that city, where it received the prolonged applause of musical connoisseurs. In 1854, GADE was made director of the Gewandhaus Concerts in Leipzig, as a sort of assistant to MENDELSSOHN, and after whose death, in 1847, he assumed entire charge. In 1849, he returned to his native city and was made leader of the Royal Theater. GADE, while perhaps less masterly than MENDELSSOHN or SCHUMANN, is their equal in delicacy of expression and true inspirational feeling. His compositions all have a peculiar charm in the tinge of northern romance, which the Dane knows so well how to impart to them. He has written ten symphonies; several overtures; "Comala," for solos, chorus, and orchestra; the opera "Marietta;" the cantata of the "Erl King's Daughter," founded on the Danish legend of Sir Oluf and the Erl King's Daughter; besides a great number of songs, quartettes, etc.

Gounod. 1818.

CHARLES FRANCIS GOUNOD, one of the most prominent French composers of the present time, was born in Paris, June 17th, 1818. He studied music at the Conservatory of his native city, under HALÉVY, REICHA, and LESUEUR. In 1839, he obtained the prize for *composition*, and was sent to Rome as stipendiary of the government. In Rome he devoted himself to the study of old Italian church-music, which so attracted his attention that for some time he entertained the idea of consecrating himself to the priesthood. One of his masses, for voices alone, was sung at Vienna in 1843. Returning to Paris he was made chapel-master of the Church of Foreign Missions and still devoted himself to sacred music, with a zeal that indicated the tendency of his mind. In 1851, he brought out the opera of "Sappho," which, however, failed to

receive attention as did also that of "Ulysses" in 1853. In 1859, when more than forty years of age, GOUNOD produced at the theatre Syrigue, Paris, his "Faust," the poem being that of the immortal conception of GOETHE, which opera at once gave him his prominent position among living composers. In 1860, GOUNOD brought out his operas of "Philemon et Baucis" and "La Colombe, and since which time he has given to the world his overture to "Le Médecin malgré lui," and his "Jeanne d'Arc." Among his lighter works, now very popular, is that most piquant scherzo, "Marche funèbre pour l'Enterement d'une Marionette." GOUNOD is a devoted follower of GLUCK, as is evinced by the prominence given in all of his work to the *recitative*. His "Mireille," adapted from the poem "Mireio" by MISTRAL, has been received with unbounded applause. GOUNOD has written much, his works comprising operas, both *serio* and *comique*, symphonies, choruses, masses, songs, etc. The last work, as some say his greatest, is the Triolugie "The Redemption."

Field. 1782–1837.

JOHN FIELD, the celebrated pianist and pupil of CLEMENTI, was born in Dublin, in 1782. He was of a musical family, his father and grandfather having been respectively a violinist and an organist. Young FIELD was placed under CLEMENTI in London, and was taken abroad by his master, and finally established himself in St. Petersburg as a teacher of music, where he was eminently successful. FIELD wrote several concertos of great merit, as well as much music for the piano-forte. His nocturnes are much admired for their poetic beauties. SCHUMANN was a great admirer of FIELD'S concertos.

Rubinstein. 1829.

ANTON RUBINSTEIN, the well known pianist and noted composer, was born at Wechwotynetz, in 1829. He received his first musical instruction from his mother, and then studied with ALEX WILLOING at Moscow, playing in public at eight years of age. At eleven years he went to Paris where he met LISZT who gave him valuable assistance. In 1846, he studied and gave lessons in Vienna, and in Presburg. In 1848, he went to St. Petersburg and was appointed chamber-virtuoso by the Princess Hélène, and while holding this position pursued his studies in composition. In 1854, he made a concert tour through Germany, France, and England, after which he was elected director of the Conservatory of St. Petersburg. As a piano-forte player he takes a place among the *virtuosi* of the first rank. His recent concert tour through the United States, renders superfluous and unnecessary, criticism upon his abilities. As a composer, he is acknowledged as among the most gifted of the present generation. His principal works are the Russian operas, "Dimitri Donskoi," "Die Sibir Jäger," "Die Rache," "Toms der Narr," and the German operas, "Die Kinder der Heide," and "Feramors"—"Lalla Rookh," besides the oratorio "Das verlorene Paradies," symphonies, overtures, songs, etc. "The Tower of Babel," a cantata is now being produced in several European capitals, and his "Nero," is spoken of as a revolution in the lyric-drama comparable to those effected by MEYERBEER'S "Huguenots," and VERDI'S "Aida."

Space prevents our futher notice of the more modern musicians, and their works, whose influences are being felt among musical people in all quarters of the globe. VON BÜLOW the well known pianist, has done much to popularize the classic works of the great masters, and his superb rendering of the works of BACH, BEETHOVEN and others, cannot but raise the standard of musical education and thought. One of his best works is the "Overture to Julius Cæsar." Germany is constantly producing new musical lights in different departments of the art. BRAHMS has been called "the Messiah of music." His *symphonies* are highly esteemed by musicians. A "quartett in A major," opus 26, in one of his characteristic pieces. RAFF holds a high rank as a composer of *concertos*. JULIUS RIETZ, the composer of the "Lustspiel" overture; REINECKE, the composer of "King Manfred;" VON HOLSTEIN, the writer of "Der Haidesschacht;" "MAX BRUCH, composer of the opera of "Lorely and Hermione," from Shakspeare's "Winter's Tale." GLINKA a Russian composer—indeed to Russia it is thought by many that the world must next look for great achievements in musical art—has produced an opera, "Life for the Czar," which is highly commended; GRIEG, SAINT-SAENS, SUPPE—so well known for his *overtures*, as well as his *operas*. ROBERT FRANZ, so well known by his exquisite songs; THALBERG, the great pianist, and well known composer of piano music; BENNETT, and COSTA, eminent representatives of English music; OFFENBACH, the French composer of opera-bouffe; RHEINBERGER, MOSZKOWSKI, SCHARWENKA, each and all deserve more extended notice than our already limited space will allow.

Von Bulow.

Brahms.

Raff.

Bruch.

Glinka.

Suppe.

We cannot close this chapter of noted musicians without brief reference to one already most highly esteemed by all lovers of the pure, the elevated, the intellectual in music; one to whom American musical circles owe a debt of lasting gratitude, for years of unremunerative, faithful, devoted labor in the cause of that higher branch of the art that purifies, ennobles, educates, while affording refined enjoyment.

Thomas. 1835.

THEODORE THOMAS, was born in the Kingdom of Hanover, in 1835. and received his first musical education from his father who was a violinist. In 1845, the family came to America, settling in New York. During the succeeding fifteen years THOMAS' time was occupied in earnest study, and traveling as first violin with such artists as SONTAG, JENNY LIND, GRISI, MARIO, finally becoming Director of both Italian and German opera, and the New York Philharmonic Society.

In 1861, Mr. THOMAS abandoned his connection with the opera, and devoted his entire attention to that higher field of musical art, the production in proper form of the Symphonic works of the classic authors. His famous Symphony *soirees* were established, and unaided he sustained them in the face of great discouragement, firm in the artistic belief that by so doing he was serving Art, and that his labors would elevate the taste of the musical communities wherever the reflection of

his *baton* might reach; and to these concerts this country owes a vast *repertoire* of ancient and modern classic music which otherwise would have remained a long time sealed. As an intelligent, educated musician, MR. THOMAS has won admiration in Europe as well as in our own country, while the rare excellence and variety of his programmes have been the object of favorable remark by the able musical critics of the European capitals. In 1878, MR. THOMAS was called to the Directorship of the Cincinnati College of Music, in which position his vast amount of musical knowledge, his rare abilities as a director and organizer can be most beneficially used, and from whence the name and fame of THEODORE THOMAS will carry to the smallest hamlet in the remotest corner of our broad land, a fresh life, impulse and love for the higher, the purer, the grand in music.

CHAPTER X.

Poetry in Music. Sensations Produced by Music. Education and Enjoyment in Music.

What is understood by "Poetry in Music"?

Poetry in Music.

Music is the language of sentiment, and by the poetic in music, is meant all those mysterious influences which musical sound produces upon the nervous system of the human race. The principles of the poetry and the philosophy of music are very closely related; difficult to apprehend, and more difficult still to present with clearness; but, in whatever manner we consider these principles we shall arrive at the one conclusion—that "music is not an art of imitation, nor a language, but the art of expressing, or rather of producing emotions." Music produces emotion in a manner more powerful than any of the sister arts, than painting or sculpture.

What is requisite to a complete understanding and enjoyment of Music?

Education necessary to the enjoyment of music.

Intelligence, and education; for although music—of all the arts—is *par excellence* the language of sentiment and the art of producing emotions, it can imitate certain accents of nature without expressing the least sentiment, but to be complete, music must appeal to, and satisfy both sentiment and intelligence, and thus it is that music in its completeness can only be enjoyed by the educated and intelligent.

What may be said of the different degrees of ignorance of Art?

Ignorance of Art.

Different degrees of ignorance.

There is more than one degree of ignorance of Art, in any form. The *first degree*, consists in a repugnance to it, and, while it is most rare, is incurable. A *second degree* will apply to individuals born in obscurity, and remote from opportunities of being brought in contact with the educative influence of Art in her various forms, and while their ignorance is absolute, their negative relation to the arts may be but temporary, and does not necessarily imply positive aversion. The *third degree*, pertains to those who, while constantly being brought face to face with music, painting, or architecture, give them but a passing attention, observing neither their defects nor their beauties, and yet ultimately come to receive from them a certain degree of unreflecting enjoyment.

Does the hearing of Music frequently, or the examining of Paintings, imply the actual acquirement of knowledge?

Many, whose liberal education and easy circumstances in life afford them an opportunity of living in an art atmosphere, cannot be said to precisely acquire knowledge; their senses are quickened and cultivated, which, to a certain extent stand to them in the place of knowledge, they enjoy more because the ear is becoming more accustomed to the modification of sounds and perfect harmonies; but, as to acquiring any actual knowledge of the art, they do not. The delicacy of Art never touches them, they comprehend only its grosser portions.

Simple hearing of music does not imply acquirement of knowledge.

Why are Intelligence and Education, necessary to the complete understanding and enjoyment of Music?

Although the existence of pain in our bodies informs us of disease, and a certain pleasure afforded by music is a proof that we enjoy its effect, still, if we would be enabled to discern the nature of the disease, or, if we would know how to discern defects in harmony, rhythm, or melody, we must all agree that it is very necessary that we should have studied medicine, or that we should be acquainted with the elements of the musical-art, its resources, and its varieties of form. We cannot enjoy music—I use the term in its fullest sense, unless we understand it, and we cannot understand it unless we have studied and become educated in its principles. The vulgar think they enjoy art, and so they do enjoy that which is more or less an exact imitation of the material; their enjoyment of music is made up of light songs, and the dance, which affect the grosser senses. It is one thing to feel the emotions produced by music, but it is an entirely different thing to judge of the cause or the effect of the emotions produced. To feel, is common to the whole human race; to judge, is the province of the skillful.

Education necessary to the enjoyment of Art.

Is it the Ear alone, that is affected by harmonious sound?

If there were nothing more in music than a principle of vague sensation founded only upon a relation of propriety between sounds, and having for its object and sole result an effect upon the ear more or less agreeable, the Art would be unworthy of attention; but happily it is not so, it is not the ear alone which is affected by music. Music produces emotion more powerfully than any other art. The sense of hearing seems to be but the agent of this powerful art. All organized beings are more or less under its influence, and different as are the developments of the nervous system, so great is the variety of its effects.

The ear not alone affected by music.

By what means does Music act upon organized beings?

Music is defined as the "Art of producing emotions by the combinations of sounds." The combination of sounds produces melody and harmony, and in order that either melody or harmony shall produce an effect, the means of effect—Accent—must be present. Without accent, or, as it is more commonly known, *expression*, musical sound degenerates

By what means are the effects of music produced?

Accent.

into a mere monotonous jingle. The effects produced by differences in *accent*, can be illustrated by the various scales in use among different nations. The scales of the Irish, Chinese and the Oriental nations being radically different from the *universal scale* in use among European nations, the hearing of those scales by an educated ear is productive of painful sensations, while the Arab, whose organs are accustomed by education to a scale of intervals of *thirds*, is likewise painfully affected by hearing our scale.

Different accents productive of different sensations.

Is there any Scale conforming exactly to principles founded in Nature?

The phenomena of sonorous bodies and the proportions deduced from them, result in a variety of tones, and in a variable order of the different sounds of the scale.

There being no scale conforming exactly to Nature's principles, the question arises, which Scale combines the greatest number of desirable conditions?

The *universal scale*, or scale in use among modern European nations is undoubtedly that which combines in itself the greatest number of desirable conditions, for its propriety in the arrangement of the sounds is perfect; so much so, that any other order could not be substituted for it without changing the nature of our sensations.

Universal scale.

What may be said of the permanence of the impressions made, while listening to Music?

The Arts are closely connected with human progress, and must follow it in its onward course. As one's education is more or less advanced, the power of discernment will be the more acute, and the impressions made by music will be continually changed as we are the better prepared to define its deeper and hidden meanings. "We should be less disposed to give our opinions of music in a decided tone did we realize that those opinions are continually liable to change."

Impressions and opinions constantly changing

Was Music ever treated simply as a means of affording agreeable sensations to the ear?

There was a time when it was believed that the only object of music was to gratify the ear. That time was the period of the "revival of the arts." All that remains to us of the music of this period—from the middle of the fourteenth to the end of the sixteenth century—was evidently composed for the ear alone. The *madrigals*, *motettes*, *masses*, and, in fact, all of the music of those early times found admirers nevertheless, because they knew nothing better, but, "the rules of an art must never be inferred from its first attempts."

Music formerly adapted solely to the ear.

Mention the periods of improvement in Music as an Art, and its appeal to other senses than that of hearing?

After the close of the sixteenth century, music became more agreeable and more suited to the several senses, and its tendency towards the graceful was felt in each of its many forms. It was felt in instrumental as well as in vocal music, and especially in the opera. Airs, and airs only, occupied an entire drama of several hours, and it is of this pre-

Music in its earlier forms appealing to the senses.

tended dramatic music that it was said, that it was "a concert of which the drama was the pretext." The Art was improved by it, but did not reach its true object; for, as this kind of music did nothing more than please the ear, it performed but one of its functions.

In the second half of the eighteenth century thought turned towards truth in elocution, and it was then required that music should be a language, and singing was neglected for *recitation*. Here again the old musicians were at fault, for, in seeking to use this language with correctness, they regarded but one of the powers of music, and by neglecting the others, they produced — not operas—but *lyric-tragedies*. In this revolution it was settled that the art of Music should be "that of pleasing the mind." The object of the art was radically changed, it could no longer be said to be the art of pleasing the ear, for the fundamental principle of the new system was *truth*, and it being evident that truth does not address itself to the ear, it remained to be concluded that the mind alone—the soul—can enjoy music. The discoverer and earnest advocate of this new principle of musical-art was GLUCK, a man of genuis and at the same time no mean philosopher, who, in seeking for this *truth* which is a pleasure of the mind found also the secret of *expression*, which is the pleasure of the heart, and thus the Art advanced still nearer to its ideal object.

Music appeals to the mind.

Gluck, both genius and philosopher.

It having been determined that *truth* was the fundamental principle of music, as of all the other arts, its disciples desired always to be true. Music had already been demonstrated as capable of imitating certain natural effects—as for instance, the singing of birds, the motion of waves, a tempest, etc., and it was at once concluded that music was essentially imitative, the advocates of this theory forgetting entirely the fact that this faculty of imitation is merely one of the functions of the art; nor was it remarked that music gives far more satisfaction when expressing passion, grief, joy, or, any one of various emotions. Example after example can demonstrate that it is an art of expression, and yet every one makes it what he wishes it to be.

Expression in Music.

What may be said in regard to the forming and expression of opinion in regard to Music, its form, and effect?

Education—more or less advanced—enables the average human to form an opinion; the average human desires to form an opinion, and, that opinion formed, he desires that the world at large shall know it; forgetting, of course, his prejudices, his own partial knowledge of the subject in question; forgetting that he is not, and cannot be a creator of a similar art-form, and consequently totally unfit to judge. It is the rule, if not the fashion, to form an opinion, to criticise (?), it is the imperative—though misconceived—duty of the average intellect to throw out their art-theories broadcast with an air of self assurance that admits of no contradiction. This numerous class—most injurious to true Art, form an intermediate class between those who simply abandon themselves to sensations purified by education, and the philosophic artist. The immediate

Criticise with care.

Opinions, prepossessions very liable to complete change.

cause of the immense harm thus done to Art in general is that these criticisms, prepossessions—to use a mild term—favorable or the reverse, solicitations, hatreds or compliments, have so much a controlling influence over judgments and minds already buried in ignorance. To speak in an assured tone of what one is ignorant of, is a mania which affects the whole world, because no one is willing to appear ignorant of anything. In the ordinary conversations of society the follies which are uttered upon these subjects do great harm, for prejudices are formed, and even fugitive words have their weight; but the greatest injury to pure art growth is done through the columns of the average daily newspaper whose influence is felt on every hand, and the art-criticisms for which are frequently from the pen of some penny-a-liner, high-school graduate, or literary pirate whose intelligence in art-form is as limited as their knowledge of the Zulu language.

In general we are too hasty in forming opinions. The artists, and the learned in music or painting, are no more exempt from prepossessions and prejudices than the ignorant, only their prepossessions and prejudices are of another kind. The power of Art is not limited, nor is the art of music, or painting, a mysterious language only to be understood after being initiated into its hieroglyphic signs. If so, they would hardly deserve to be studied. It is because music acts almost universally, and in various ways, though always vaguely, that this art is the worthy occupation of the life of a happily-constituted artist. If it were limited to interesting only a small number of persons, there would be no recompense for a long life of studies and unremitting labor. The judgment of the artist and art-educated are no more without fault than that of the unlearned and ignorant. National prejudices, wounded self-love, opposing interests, enmities, and those of education, are causes which too often mislead. Ignorance is at least exempt from these weaknesses, against which even the artist and the learned are not sufficiently on their guard.

What may be understood by Expression in its most extended sense?

What is understood by expression.

Expression, in its most extended sense, is the presenting of the simple or complex ideas of the mind, or the affections of the heart, in a sensible, intelligible form. Music is hardly susceptible of anything more than the communication of the latter, but it is not absolutely limited to them. By the expression of the affections of the heart, is meant the raising of mental emotions, creating at will, impressions of sadness, or of joy, and exercising over the hearer a kind of magnetic power by means of which he or she is placed in relation with external sensible objects. Music, therefore, is not merely an art of expression; it is more, the art of producing emotions. It expresses only so far as it touches the finer sensibilities, and this distinguishes it from language, which is capable of expression only to the mind. This distinction shows the error of those who have regarded it a mode of speech analogous to other languages.

Does Music require the assistance of foreign aid in order to excite emotion?

Music is an independent art.

Music excites emotion independently of all foreign aid. Words and gestures add nothing to its power, they only enlighten the mind in regard to the object of its expression. A clear and well-articulated pronunciation of the words adds much to musical expression, and if the word, or exclamation, paints a vivid sentiment or a profound sensation, the tone which the singer infuses into it by his pronunciation becomes a very active means of expression, which suffices to move the hearer, and which therefore weakens the effect of the music, for we are not so organized as to receive several sensations at once through the same sense; one effect cannot be produced in us, but at the expense of another. This power of words in music is especially observable in the *recitative*, in which there is an alternate predominance of the words and of the music.

Word painting in Vocal Music.

If the poetry, which serves as a foundation for the music, has not for its object one of those strong and deep feelings portrayed by a few words—if it requires a long description—then the music is restored to its supremacy; then, the words are of no use but to convey the idea. As soon as the mind conceives them, the words become useless, so far as the expression is concerned, and serve only to facilitate the articulation of the voice. Words are often repeated in song and recitative, not as a repetition of certain ideas, but, in order to allow the music to demonstrate and pass through *all the degrees of passion*. To comprehend such music the senses of the hearer must be sufficiently cultivated to understand the intentions of the composer.

Ideas and intention of composer must be known to understand Music.

The complete understanding and consequent full enjoyment of music must depend upon the production of emotion, and emotion can only be produced when we understand the ideas and intentions of the composer, and which ideas are conveyed through the medium of the words, which having fulfilled their mission immediately give place to the music. In whatever manner we may regard the union of words and music, we cannot avoid this alternative—either the music governs the words, or the words govern the music. Music in producing emotion expresses situations, and not words, and when the latter obtrude themselves, the music becomes a mere accessory; in the first instance, the soul is moved; in the other, the mind is engaged.

What of the independence of Music in producing emotions as demonstrated in Instrumental Music?

Effect of Instrumental music.

Nothing better proves the power of exciting emotions which music possesses, independent of words, than the effects produced by instrumental music. Its effects are fully realized only by those who have been well educated; but this detracts nothing from the soundness of the proposition, for we have no ideas but by education. Who is there, however little initiated in this art, that has not been moved by the impassioned tones of MOZART'S symphony in G minor? Who has not felt an elevation of soul, a desire for good and to be good, on listening to a

symphony of BEETHOVEN! Undoubtedly, the nature of these emotions is vague and has no determinate object, and it is precisely for that reason that they have so much effect upon us. The less evident the object, the less the mind is occupied, the more the soul is moved. Our perceptions are weakened by their multiplicity. They are the more sensible, as they are simple.

Poetry always has an object upon which the mind seizes, before the heart is moved. Painting has no effect except so far as it presents to us with truth the scenes or object which it seeks to produce, and as it addresses itself to our convictions.

Music ennobles.

Music excites us, it matters not by what means nor upon what subject. Our emotions are aroused, our thoughts are elevated to nobler, holier, purer scenes—for the present we forget the gross material, the spiritual claims our attention. Moistened eyes tell of a better inner-self, the cadences die away, and close upon the receding tones come quickened resolutions, loftier aspirations—Music makes us better, purer, holier.

The ear the medium for musical effect.

It does not follow that because music does not always address itself to the mind, it is limited to satisfying the ear; for the ear is only its medium, and the soul is its object. Music has not, by itself, the means

The soul the object of effect.

of expressing the shades of strong passion, such as anger, jealousy, or despair; its tones partake of all this, but they have nothing positive. It is for the words to enlighten the hearer, and as soon as he is informed the music suffices—for it produces emotions. It being the object of music to excite emotion or to please the ear, all means of obtaining that object are good, provided they are properly employed.

How to judge.

In order to judge impartially of music, and more particularly of instrumental music, it is indispensable to divest one's self of all those inclinations or aversions which have their source only in our prejudices. It would not do to have but one style, one school, we should soon tire. Each of the great artists, as HAYDN, MOZART, or BEETHOVEN, in opening new paths, in developing new forms, has had a greater or less degree of merit than the others; but, because one of these appeared later than the others, and accomplished things, the want of which had not before been perceived—must it be supposed that he alone knew the true object of the art? Circumstances, education, and, more than all, prejudices, beset us in everything we do, and the results of their action we take for those of a superior reason. One feels, or judges, differently from another, and that is all. In order to enjoy and fully appreciate the improvments of the more modern composers, as well as to enjoy the beauties which have passed out of fashion, and to feel their merit, we must recall their predecessors, and examine their surroundings, their minds, the object and course of their inspirations.

Haydn.

In HAYDN we see a genius of the first order creating, as it were, all the resources of which composers make use at the present day. Com-

Beethoven.

pare BEETHOVEN with the father of symphony, examine the qualities which shine in the works of the one and of the other, and we shall be

convinced that if BEETHOVEN is superior to HAYDN for the boldness of his effects, he is much inferior in the relations of neatness, of conception and of plan. "We shall see HAYDN developing ideas which are frequently ordinary, with infinite art, and making them miracles in form, elegance and majesty; while at the same time we shall remark in the productions of BEETHOVEN a first gush which is admirable, and ideas which are gigantic, but which, by means of developments drawn out into a vague fantasy, frequently lose their effects." Enlightened artists, educated musicians, have one indisputable advantage over people in general—that of pleasing themselves by hearing the music of men of genius of all epochs and of all systems, whilst others admit only that which is in fashion, and cannot comprehend any other. The first, seek in the ancient music no other qualities than those which belong to its essence; but the others, not finding in it their accustomed sensations, imagine that it cannot give any other sensation, and, in consequence, pronounce it unendurable.

What may be said of the means for increasing the enjoyment of Music by directing the judgment understandingly?

Analysis of the sensations produced by Music.

One who is ignorant of the processes of the Art of Music, who has not studied it as an Art, receives nothing more from the mere hearing of Music than a simple sensation. For him, a choir composed of a great number of voices, is only one powerful voice; an orchestra is nothing more than one great instrument. He hears music, but he does not distinguish chords, or harmony, neither flutes nor violins.

How to listen to Music.

But, as he continues to listen, the education of his ear goes on insensibly, his sensations become complicated, and at length he distinguishes the air from the accompaniment, and forms ideas of melody and harmony. If his organization, physical and mental, is well adapted to the purpose, he will soon be able to distinguish the difference in tone of the instruments composing the orchestra, and to recognize, in the sensations which he receives from the music, that which belongs to the composition, and that which is the effect of the talent of the performers. The expression of the words, more or less successful, the effects of rhythm, are also matters upon which he will learn to form opinion; the ear will not remain insensible either to a want of precision, or a mistake in time; but all these sensations are the force of instinct. Arrived at this point our listener will be like all well educated persons, for the average enlightened public can carry its analysis no farther. In harmony, this public does not hear the chords; and a phrase which is represented to it accompanied in different ways, is always the same phrase. The delicate varieties of form, which compose a great part of the merit of a composition, do not exist for this class; so that, if they are less offended than artists with the defects of an incorrect composition, they are also less affected with the beauties of perfection. In analysing the sensations produced by hearing Music, either operatic, sacred or instrumental, it is

Operatic music.

necessary first to examine the object of the drama—supposing the matter in question to be an opera. The subject being historical, the creation of fancy or a gleaning from mythology, we must examine if the *overture* is analogous to its character; if the subject is a creation of fancy, it remains to decide if the overture is original in its ideas, if those ideas have a point of union, a close relation among themselves, if they are rich in harmony and instrumentation, and that it does not consist of too many phrases.

Long study alone can give the readiness of perception necessary to enable us to form a correct opinion of this kind, but we may increase our musical enjoyment, without attaining to this point of positive knowledge. The dramatic effect, the entire conformity of the music to the dramatic situation, is necessary to the enjoyment of operatic music. The airs, duets, trios, choruses, concerted pieces, all must possess melody, and the most important quality of these forms must be variety. One of the most common effects in music is weariness, disgust, disinterestedness, caused by monotony, repetition of similar forms, lack of variety. Upon one point, in the analysis of musical sensations, the public at large is right. Melody is necessary to the raising of agreeable emotions and sensations. All polished nations sanction it. The melodious qualities of an air or of a duet belong to the domain of genius, and are subject to no laws but those of pleasing or exciting; the rhythm and the regular measurement of the phrases being constructed according to rule, the melody is the department of fancy, and beyond the limits of any authority whatever. The less the work of the musician has relation to what has already been done, the nearer it is to the end which he seeks to attain.

Melody the gift of genius.

In listening to a melody, the ornaments which the singer adds for the sake of exhibiting a certain degree of dexterity in vocalization, should not be confounded with the original song. In such a case we applaud, not because we really enjoy refined pleasure, but because the singer's mechanical skill astonishes. Simple melodies are better than ornamentations, and genius is oftener simple in its creations; but, it must not be supposed that a melody is ordinary, simply because it can or cannot be varied or ornamented with ease. What are the sensations experienced in hearing "The Last Rose of Summer," or "Sweet Home," ornamented (?) with trills, tremola, etc., as compared to the simple rendering of the plaintive melodies? In order then, to form an opinion of the qualities of a musical dramatic work, and to understand the sensation produced, it is necessary, *first*, to understand its object, *second*, to consider it under the relation of scenic propriety; *third*, to compare its form with that of other pieces of the same kind; *fourth*, to recognize regularity of rhythm and symmetry of construction; *fifth*, to observe whether the melody leaves impression of novelty; *sixth*, to separate the work of the composer from that which is only the effect of the skill of the singer; and *lastly*, to determine if perfect harmony exists between

the different forms used in combination to complete a whole, and the original intention of the work.

Sacred music.

The Music of the Church is more simple than dramatic music, in some respects, and more complicated in others. In its original form and intention it was nothing more than an expression of religious sentiment; it was simply the lifting of the voice in humble, thankful adoration of the Inspirer of Song, and, consequently, was as simple as its requirements. But one natural desire of emotion did not allow musicians to remain long within such narrow limits. The sacred writings, both the devotional and the historical, contain pathetic narratives, bursts of joy, and a figurative language, stamped with all the magnificence of the East. The feeling of piety, clothed in these figures and in this language, has not been discerned by many composers, who have only perceived the practicability of expressing the grief and joy of the prophet-kings, or the events sketched in the apostles' creed. From that time it became necessary to have recourse to the ordinary means employed in dramatic-music, and to make use of them with the modifications of a style much more severe. These innovations have found both censors and partisans, like all the novelties introduced into the arts; but, it is only necessary for us to remember that there are defects and beauties inherent in all art-forms, and that there is nothing of which a man of genius cannot make good use. All music must follow the march of improvement and improving taste, and there is little if any, entirely without relation to the progress of dramatic-art, for the latter is of so general a use and knowledge that it is more or less the regulator of the other. Public expression has called for what is known as the modern music of the Church, but the calm and majestic music of the *masses* or the *motettes* of PALESTRINA, or, in other kind of composition, the *psalms* of MARCELLO, will act with an equal, though different effect, upon a cultivated audience, as those of a more modern style. In order to relish sacred music of a grave and antique character, it is necessary to analyze our feelings; and to do this we must proceed in the same manner as for music of any other kind. The art has more than one means of reaching the heart, although certain emotions, against which we are prejudiced, are prevented from arising by the obstacle of our will. Once the desire and the disposition to receive pleasure is in the ascendency, we will receive such pleasure, even through channels foreign to our ordinary and accepted ideas.

Melody in sacred music is not so easily to be understood as that in the dramatic, because it is more intimately connected with the harmony. Add to this the fact, that we most frequently find in Church music imitations, fugues, and other scientific forms, and that it is scarcely possible to class this kind of melody in the memory, and it will be understood why it is so necessary to receive impressions of religious music as a whole; to do which, much skill in the analysis of harmony is necessary.

The education of the ear should be based upon the higher forms of

Higher forms of Church music the best educator of the ear.

sacred music. Observation on scientific forms will insensibly succeed to the study of harmony in the *mass;* and if we only give it a little attention we shall soon acquire sufficient ideas of those combinations which are characteristic of the religious style; but, as the ear can only become skillful by degrees, we must not allow it to contract the habit of judging of sacred music, without at the same time becoming familiar with the dramatic style.

Instrumental music.

The last step in the musical education of an amatuer, who has not made an elaborate study of music, is the study of the instrumental style. There are few persons, strangers to this art, who like to hear *quartettes*, *quintettes*, or other pieces, not designed to show the skill of the performers. In instrumental music, more than in any other, the object is not palpable, the end is not distinct. The pleasing of the ear is one of the essential functions of instrumental as well as of all other music; but it must also excite; it has its peculiar language of expression which no other language interprets; and therefore we must divine this language instead of comprehending it, and to do this, requires practice. Instrumental music has its melodies, its rhythm, its symmetrical qualities, its varieties of form, its effects of harmony, and its modes of instrumentation, and must be heard without prepossession, time and again, until familiarity enables us to analyze it by the application of the same processes as apply to dramatic music.

Object and use of analysis of musical sensations.

Does the analysis of musical-form, rhythm and effects, add to our actual enjoyment of that music?—is a question that will be suggested to many reading these pages, in reply to which we can only say—be assured that it does! The enjoyment of music, in its complete sense, requires an understanding to a considerable of the theory and practice of the art. The acquirement of that understanding necessitates long labor and research. People pretend to enjoy, they deceive themselves with the idea that they do enjoy—but how can they, when they cannot judge? The pride of the ignorant is not less real, and in fact excels that of the learned; although that of the former conceals itself under the cloak of idleness—an aversion to the application necessary to acquire the understanding.

We see only that which we have learned to look at; we hear only that to which we know how to listen; and, as our senses—our sensations—are developed only by exercise, it is necessary that our sense of hearing should be properly directed in order to hear aright, and appreciate the impressions of music. Analysis is made with the rapidity of lightning—the habit once acquired it becomes an element in our mode of feeling to such a degree, that it is itself transformed into a sensation. The details of *form* and *harmony* are seized and comprehended; the rhythm and dramatic expression are distinguished; all the niceties of simultaneousness or of the succession of sounds, with happy employment of uncommon modulations and unexpected dissonances are comprehended and enjoyed because understood; the qualities of the sound of the different instru-

ments are distinguished—in short, all that would to the thoughtless observer seem likely to weaken pleasurable sensations and increase the duties of the mind, turns to the advantage of these very sensations that are sought for, and without conscious thought, the actual pleasure to the listener is increased and enjoyed beyond measure.

Of course, ordinary or bad music gives more pain to a skillful artist, than to one who is incapable of perceiving its defects. In this respect the latter has the temporary advantage; but at the same time how much more vivid are the enjoyments of the former, if all the desirable qualities are united in a composition! The merely curious do not perceive the difference between a painting of RAPHAEL, and a work of CORREGGIO, or of GUIDO. Perfection cannot be perceived until we have learned to see it. Perfection gives rise to purer pleasure than that which is merely an approximation; consequently in order to enjoy perfection it is necessary to learn how to see and hear it.

PART SECOND.

CHAPTER I.

Notation. The Staff. Theory of Music. Time in Music. Rhythm.

What is Music?

Music. Music is the effect of a series of sounds; either *singly*, and in succession—or in *combination*.

What is meant by *Theory* in Music?

Theory in Music. By Theory is meant the doctrines, or principles of music; as it regards speculation on, or contemplation of, the Science and its object—*independent of practice.*

What is understood by a Theorist in Music?

Theorist. A Theorist is a scientific musician; one who speculates upon, and is acquainted with the *essence*, *nature*, and *properties* of sound, in connection with the established laws of melody, harmony, and modulation.

Is it possible to be a good *theoretical* musician, without being, at the same time, a *practical* one?

Practice not needful to Theory. A person may be a good theoretical musician without performing or singing well.

What is meant by the Essence, Nature, and Properties of Sound?

We mean the formal existence, origin, and qualities of sound.

The Origin, Existence, and Qualities of Sound having been demonstrated, what is the next step in musical Theory?

Representation of sounds. The determining of the manner and means whereby sounds can be represented or expressed.

By what term is indicated the representation, or expressing of musical sound?

Notation. By the term Notation—*the writing of notes*—or the manner of expressing, or representing by *characters*, all the different sounds used in music.

How many kinds of characters are used in Notation?

Characters in Notation.

The signs, or characters, are divided into *two kinds*: the first includes the signs of Intonation, the second, the signs of Duration.

What are the signs of Intonation?

Intonation.

The signs of Intonation are the clefs and the notes.

What was the origin of, or cause for, the adoption of the Clefs?

Clefs.

The *difference* between voices was the cause of the adoption of the Clefs, which, being placed at the commencement of the *staff*, indicate that the music written upon it belongs to a certain voice, or instrument.

What is the character used to indicate *high* voices and instruments?

G Clef.

The sign of *high* voices and instruments is the G, or *treble* clef and is made thus:  and placed upon the second line of the staff—indicating that the sign of the sound called G is placed upon that line.

What is the sign of *low* voices or instruments?

F Clef.

The sign of *low* voices or instruments is the F, or *bass* clef, and has this form  It is placed upon the *fourth line* of the staff—indicating that the sound called F is upon this line.

What is the sign of *intermediate* voices and instruments?

C Clef.

The sign of *intermediate* voices is called the C, or *tenor* clef; but, as there are several degrees of elevation in these voices, the different degrees are expressed by placing the *same sign* upon *different lines*. The C clef is made in this manner  and gives its name to the note found on the line upon which this clef is placed.

The Clefs being but *general signs*, indicating the use of certain voices or instruments—what are the peculiar signs indicative of the several sounds?

The Notes are the signs indicating the several sounds.

What determines the Pitch of any given sound, as represented by a note placed upon the staff?

Location determines tone.

The location, or *place* which the *note occupies upon the staff*, determines the Tone, or *pitch* of the sound.

What determines the Value, or Duration, of the sound?

Form determines value.

The *form of the note* determines the value, or *duration* of the sound.

Has the Notation, or expressing of sounds by characters, always been the same as that in use at the present day?

Ancient Notation.

Greek.

The ancient Notation was very different from that now in use. The Greeks employed for this purpose the *letters of their alphabet*; sometimes placing them *erect*, sometimes *inverting* them—and compounding

them in various ways, so as to represent by them all the different tones, or chords, used in their system. *Under the letter* so placed, was written the word or syllable to be sung. According to a treatise of ALYPIUS, written in explanation of the Greek system of notation, the characters used by them numbered no less than *one thousand, two hundred and forty.*

Alypius. B. C. 430.

Romans.

The Romans, rejecting the complicated system of the Greeks, substituted letters from their own alphabet—A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P—fifteen in number—by means of which they expressed the sounds contained in the *bis-diapason.*

To whom are we indebted for the great improvements upon the ancient methods of Notation ?

St. Gregory. 550–604.

For the great improvements upon the Notation of the ancients, we are indebted to POPE GREGORY I—who, noticing that in the *bis-diapason* the sounds after the *middle tone*, or *lichanos meson*, were but a repetition of those that preceded, and that every *septenary* (seventh) in progression was precisely the same; reduced the number of letters to *seven*, viz: A, B, C, D, E, F, G, as adopted at the present day; but, to distinguish the *second* septenary from the *first*, the second was denoted by the small, instead of the capital Roman letters; and when it became necessary to extend the system farther, the small letters were doubled, thus: aa, bb, cc, *ad lib.* GUIDO ARETINA, in 1022, introduced the system of placing *letters, dots, commas, accents*, and various *oblique strokes* upon a variable number of parallel lines—finally adopting *five*—the *pitch*, or elevation of the tone being indicated by the line upon which the letter or character was placed. Other methods have been used, although quite inartificial, as for instance, the use of different *colored* lines, of which two were used in Guido's time: a *yellow line* signifying the letter, or note, C, as the fundamental of a mode, or scale; and a *red line* denoting that of F.

Guido. 1022.

Adopts five lines.

What is meant by the term Diapason ?

Diapason.

The term Diapason is derived from the Greek *dia* (through), and *pason* (all), and by which the ancient Greeks expressed the interval of the octave. Diapason is also the appellation given to certain stops in an organ; so called because they command the entire scale of the instrument. By the term *bis-diapason* is denoted an extension of *two octaves.*

We use the term System, in speaking of the music of the ancients, as well as of modern music:—what is meant by the term *System* ?

Musical system.

The term System is used to denote the *code of harmonic rules* by which any mode, scale, or musical progression is governed. By the musical system of a people, is meant the *formation of the scale*, or succession of sounds—upon which they build their melodies and harmonies.

In what year was the System of Notation, as in use at the present day, introduced ?

The Musical Staff.

The Musical Staff, as understood at the present day, has been in a process of formation, as it were, for at least *one thousand* years. The

ancient Greeks had used a *staff* consisting of a variable number of lines.

Kircher. 1601–1680.

KIRCHER affirms that in the Jesuits' library at Messina he found a Greek manuscript of hymns more than seven hundred years old, in which the

First use of lines

music was written upon staves of *eight lines* marked at the beginning

Seventh century.

with Greek letters; the notes, or rather *points*, were *on the lines*, but no use was then made of the *spaces*. GUIDO, in the seventh century, finally

Modern Staff in use since seventh century.

adopted the system of *five lines*, and also first made use of the *spaces*, which system has been retained to the present day.

What are the Notes?

Notes, signs of duration.

Notes are *characters* used in music, which, by their various *forms* and *positions* on the staves, indicate the duration, as well as the gravity and acuteness of the several sounds of a composition.

What is known of the origin of the Notes, as now in use?

Origin of notes.

The origin of the characters which we call *notes*, can be traced from the system of the Greeks and Romans, who used *letters* in various forms, through the inartificial system of GUIDO, to the great improve-

Gafforio. 1451.

ment of FRANCHINO GAFFORIO, who, in the fifteenth century, wrote a series of books, which were published at Milan, in 1496, entitled "Pratica Musica." In this work he introduces a system of notation, in which he makes use of *five* principal *notes of value*, with their corresponding *rests* viz: the *Maxim* (1), the *Long* (2), the *Breve* (3), the *Semi-breve* (4), the *Minim* (5), the *Major Semi-minim* (6), and the *Minor Semi-minim* (7), the latter of which have each two kinds.

The *Long* had two "rests:" one denoting perfection, the other imperfection; the remaining "rests' corresponded to those in use at the present day.

How was the relation that these Notes bore, one to the other, denoted?

The relation was denoted by different terms. That of the *maxim* with the *long*, was called the *major mode*; that of the *long* with the *breve*, *minor mode*; that of the *breve*, with the *semi-breve*, was called

Relation of these notes.

time; and that of the *semi-breve* with the *minim*, *prolation*. Each of these relations was regarded as either *perfect* or *imperfect*; corresponding, it might be said, to common-time and triple time, in the modern sense of the terms.

At what period did the Notes assume their present shape?

At the commencement of the seventeenth century, the *heads* of the

Perfection of modern form of notes.

notes were *square*; toward the middle of the same century, they were made round, or of an *inclined oval*, and in the course of an hundred years the round form of note came into universal use, as retained at the present day.

At what period, and for what reason, were Bars first used in writing music?

The adoption of the Bar or measure.

Bars were first used during the fifteenth century, and for the purpose of rendering the *calculation* of *corresponding values* easier, by enclosing,

within the same space, as many notes of the *score* as would agree with another note of greater duration. Bars were first used only at every fourth, or every eighth measure; but the distance between the bars gradually diminished—until, as at the present day, they enclosed but one measure; and finally came into general use at the commencement of the seventeenth century

What is meant by the term Score, in music?

Score.

The term Score indicates the original and entire draught, or its transcript, of any composition in *parts*. The word *score* originated from the bar, which in its early use was drawn through all the "parts." The draught of any composition for an orchestra, or for *more than one* instrument is called a Score.

What is meant in music by the word Time?

Time, measuring of sounds.

By the word Time is meant the measure of sounds, in regard to their *continuance*, or *duration*.

What is the object of the alphabet in any and all languages?

The alphabets of all languages have but one object—that of representing sounds.

How does the musical alphabet, or series of notes, differ from that of a language?

Musical alphabet.

The musical alphabet is much more complicated, for it is necessary that its signs of Intonation should be combined with those of Duration, and even that the notes should indicate *both these qualities at once*.

What, then, is the cause of the difficulty experienced in learning to read music?

Difficulties in learning to read music.

The complexity occasioned by the combined use of the note to indicate at the same instant, both the *pitch* and the *duration* or *value* of the required sound, is the principal cause of the difficulty experienced in learning to read music.

The Sounds which enter into the composition of music having different degrees of value, duration, or *length*, what is neccesary in order to express the differences in the *length* of the sounds?

Various forms of notes necessary to express duration.

It is necessary to modify the *form of the notes*, in order to express different degrees of value, duration, time—or *length* of the sounds.

How many different forms of Notes are used in composition?

There are *eight* in common use.

What is the unit of duration, or note of greatest value, and what are its aliquot parts?

Unit of duration with aliquot parts.

A unit of duration has been supposed, which is called a semi-breve or whole-note; the *half* of this is called a minim; the *fourth*, a crochet; the *eighth* is called a quaver; the *sixteenth*, a semi-quaver; the *thirty-second*, a demi-semi-quaver; and the *sixty-fourth*, a half-demi-semi-quaver.

Are Notes—as representatives of sounds and their length—the only elements of music?

The cessation (suspension) of sound for a greater or less period, is also of *great importance*, and the necessity of subjecting this cessation of sound to rules of proportion, has given rise to the use of a series of signs, analogous to the notes.

What are the characters indicative of a cessation of sound called, and what their values?

Rests.

They are called *Rests;* and the unit of duration of sound being a semi-breve, the cessation of sound of a corresponding length, is represented by a semi-breve *rest*: the *half* of this time is called a minim-rest; the *quarter*, a crotchet-rest; the *eighth*, a quaver-rest; the *sixteenth* a semi-quaver rest. All these signs of *silence* have a value equivalent to the notes of different forms.

What is the object and use of the Dot, or point, after a note?

The Dot.

The Dot is used after a note to indicate that the duration of the note is to be prolonged by *one-half of its original length.*

What, then, is the value of a Dot, standing after a note?

Value of the Dot.

The Dot is equal to half the value of the note that stands before it.

What is the Bar and its use?

The Bar or Measure.

The Bar is the line drawn across the staff perpendicularly, dividing it into measures, and by means of which the eye is enabled to analyze, or separate, each measure into its component parts for consideration.

What is meant by Analyzing, or separating a measure into its component parts?

Analyzing.

The different proportions of the relative duration of sounds, and of cessation of sounds, are susceptible of an infinite number of combinations. Without the *bars* separating the staff into measures, it would be very difficult to distinguish them; and the term *analyzing* may be applied to the act of dividing each measure into its different combinations.

How is the reading of the contents, or parts, of each measure facilitated?

Counting the time.

The Beats.

The Reading is facilitated by dividing the measures into equal parts, which are called *beats*; and this division of the measures into *equal parts*, or—in other words—*counting the time*, comprehends the *most important branch* of musical instruction and education, since without Time, there can be no music.

How was Time indicated and understood by the old musicians?

They were acquainted with no more than *two* kinds of Time; one of three measures in a bar, which they called *perfect;* and the other of two, considered as *imperfect.*

Perfect Time was indicated by an entire circle—○—and imperfect Time by a semi-circle, or—C—. Sometimes the —C—was reversed, as thus—Ↄ—, which signified a *diminution* by one-half of the powers

of the notes; a particularity sometimes denoted, in more modern music, by a perpendicular bar drawn through the character, as thus—𝔠—. The time of the—○—was called the *major time;* and that of the—C—was called *minor time.*

How many kinds of Time are in use at the present day, and how indicated?

The moderns have added to older methods a combination of Times; but still we have but *two kinds* of Time—common, or two-fold, and triple—since either of the combinations may be resolved into one of these simpler forms. If the division is to be made into *two* or *four parts*, the sign is—C—; if into *three*, the sign is 3, or ¾, ⅜, etc.

Explain the certain marks of Time found at the commencement of a piece of music?

The semi-breve, or Whole-note, being understood as the *unit of duration*, the marks 2-4, 3-4, 6-4, 3-8, 6-8, 9-8, 12-8, indicate that the space between two bars includes *two-fourths*, *three-fourths*, *six-fourths*, *three-eighths* of the semi-breve,—or *six-eighths*, *nine-eighths*, or *twelve-eighths* of the same unit.

How may this division of Time be indicated by a person *beating time*,—as for instance, the Director of an orchestra?

Beating time.

Among these quantities indicative of Time, those which are susceptible of being divided by 2, as 2-4, 6-4, and 6-8, belong to the measures in Common-time, which is marked by a *downward* and *upward* motion of the hand, alternately; those which can be divided only by 3, as 3-4, 9-8, and 3-8, belong to Triple-time, in which the hand makes three motions—*downward*, to the *right*, and *upward;* and the quantities which may be divided by 4, as 12-4, and 12-8, are marked by four motions of the hand—*downward*, to the *left*, to the *right*, and *upward.*

Do the Characters representing the measurement of duration, and cessation of sound, denote the *actual interval of time* belonging to each of them?

The signs, or characters, present none but quantities of *relative duration*—it being impossible to express by signs that mathematical duration which can only be represented by the vibrations of the astronomical clock, or by divisions of these vibrations.

In order to obviate the difficulty of indicating the exact Time intended by the composer of a piece of music, what directions are given to the performer, or student?

At the beginning of pieces of music, there are usually written certain Italian or French words, which indicate with more or less exactness the degree of *slowness*, or of *quickness* to be given to the measure. Thus the words *largo*, *lento*, *adagio*, *&c.*, indicate different degrees of slowness; *andantino*, *andante*, *moderato*, are the signs of the varieties of moderate motion; and *allegro*, *con moto*, *presto*, *vivace*, are indicative of different degrees of quickness.

Does this manner of directing the consideration of the Time of a composition affect the relative value of the notes?

The *relative values* of the notes are not affected by this variety of treatment of their absolute length. Whether the piece be played or sung, slow or fast, the notes must be treated with regard to their *relative values;* and this regard for relative values is known as Rhythm, and often improperly called *expression.*

What mechanical invention solved the problem of representing to a degree of absolute exactness, the division of Time in music?

The Metronome

The invention of the Metronome by MÆLZEL of Paris—also claimed by WINKEL, of Amsterdam—has satisfied the long-felt want of mathematical accuracy in the division of Time in music. By means of this simple instrument, the whole system of Time in music is represented—both as a whole, and in its details.

Explain the use of the Metronome?

Use of the Metronome.

The inventor has taken for his unit a *minute*, to the divisions of which correspond the measures of the music. Every vibration of the pendulum, or balance, gives an audible "click," and as the gradation of movement is represented by the vibration of the pendulum (which is regulated at pleasure to indicate measures of *two*, *three*, or *four parts*), this "click," or pulsation of the balance indicates the actual interval of time to be given to each measure, and consequently, the rapidity with which the notes must follow each other.

What is meant by the term Rhythm, in music?

Rhythm.

By Rhythm, is meant that property, or quality, by which the *cadence* of every kind of movement is regulated and determined. "Rhythm is the measure and outline of motion. Rhythm is the principal of order, in the magic world of tones. It gives to sound its wavy outline, and derives melody from harmony." All method is Rhythm, and without this quality there is no spirit, to music.

What is meant by the term Cadence?

Cadence.

By the term Cadence is meant a *pause*, or *suspension* of the melody; it also applies to the embellishment of a composition, but in connection with rhythm, refers to the *phrasing*, or *expression*, of the music.

What is meant by the term Phrase, in music?

Phrase.

Period.

Any regular and symmetrical course of notes which commence and determine an intended expression or thought. In ordinary compositions, a *phrase* comprises the members of a musical sentence or period—usually *eight bars*—at every *second bar* of which, a slight pause is indicated.

CHAPTER II.

INTERVALS. THE SCALE. THE SIGNATURE. MAJOR AND MINOR MODES. VARIOUS SCALES. IRISH. CHINESE. ORIENTAL. NATIONAL MUSIC BRIEFLY SKETCHED.

What is an Interval?

Interval.

An Interval is the difference in *pitch*—the distance—between any two sounds.

Is the term Interval applied in its general sense, or in a limited sense?

The possible intervals of sounds are infinite, but the term as used in music applies only to those intervals which exist between the different tones of an established system.

How were the Intervals in the musical system of the Ancients distinguished?

Ancient system.

The Ancients divided the intervals into simple, or incomposite, which they called *diastems*, and composite intervals, which they called *systems*.

What was the smallest Interval of the Greek system?

Greek.

According to BACCHIUS, the smallest interval in the system of the Greeks, was the *enharmonic diesis*, or quarter of a tone.

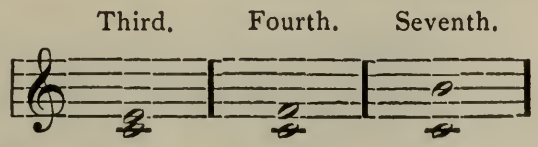
What is the smallest Interval of the modern system?

Modern.

The smallest interval of the modern system is a semi-tone, which is considered a simple interval, as distinguished from those called composite, and consisting of two or more semi-tones.

How are the Intervals reckoned or numbered?

From the lowest, or Fundamental, upwards, unless otherwise indicated.



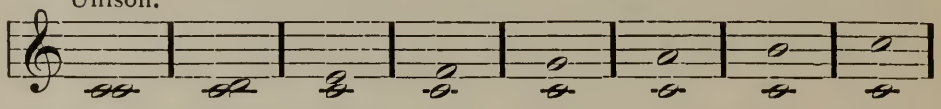
How many Intervals are there in the modern scale?

Intervals of the Diatonic scale.

There are seven intervals used in the formation of the modern Diatonic scale. The Eighth interval—octave, or unison—being but a

repetition of the first. Other intervals are gained by the chromatic alteration of the seven first named, numbering twelve in all.

Prime or Unison. Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.



How many kinds of Intervals are there?

Kinds of Intervals. There are two; Perfect and Major.

What are the Perfect Intervals?

Perfect Intervals. The Unison, or first, Fourth, Fifth and Octave are called Perfect Intervals.

Why is the term Perfect Intervals applied?

Because these intervals are the same in all scales, and are less liable to change than the other intervals.

What Intervals are called Major Intervals?

Major Intervals The Second, Third, Sixth, Seventh, and Ninth, or repetition of the second, are called Major Intervals.

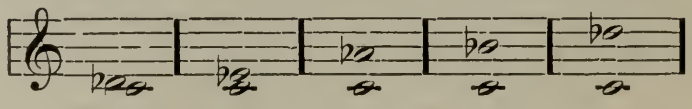
How, and for what reason may these Intervals be altered?

In Modulation—the changing from one key to another—the different degrees of the major scale are altered by means of accidentals, and the intervals so produced receive modified names, and become either Minor, Augmented, or Diminished.

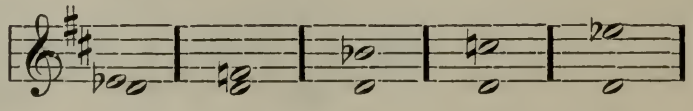
How are the Minor Intervals formed?

Minor Intervals The Minor Intervals are formed only from the Major, by lowering the upper degree a half-tone.

Minor Second. Minor Third. Minor Sixth. Minor Seventh. Minor. Ninth.



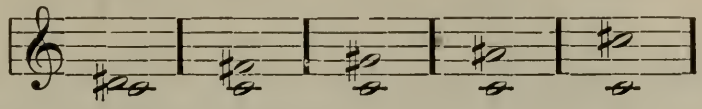
Or in the key of D major,



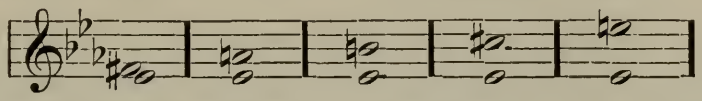
How are Augmented Intervals formed?

Augmented Intervals. An Augmented Interval may be formed from either the *major*, or *perfect* intervals, by raising the upper degree a half-tone.

Augm. Second. Augm. Fourth. Augm. Fifth. Augm. Sixth. Augm. Octave.



The same in the key of E flat.



Augmented thirds and sevenths never occur

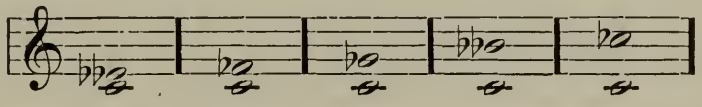
How are Diminished Intervals formed?

Diminished Intervals.

A Diminished Interval is formed from a *minor* or *perfect* interval by lowering the upper degree a half-tone.

Diminished seconds and sixth do not occurs.

Dim. Third. Dim. Fourth. Dim. Fifth. Dim. Seventh. Dim. Octave.



When is an Interval said to be Inverted?

Inverted Interval.

An Interval is said to be *inverted* when the upper degree is transferred an octave lower.

What rule governs the inversion of all Intervals?

Rule.

By inversion, Major intervals become Minor.
By inversion, Minor intervals become Major.
By inversion, Augmented intervals become Diminished.
By inversion, Diminished intervals become Augmented.
By inversion, Perfect intervals remain Perfect.

By what other name are the Perfect intervals known?

Consonance.

The Perfect intervals are called Perfect Consonances.

By what other name are the Intervals of the Third and Sixth known?

Imperfect consonances.

Thirds and Sixths, both major and minor, are called Imperfect Consonances.

Dissonances.

All other Intervals are Dissonances.

THE SCALE.

Give the derivation and definition of the term Scale?

Scale or Gamut.

The word Scale, is derived from the Latin *scala*, and was the denomination first given by GUIDO, in the eleventh century, to his arrangement of the different intervals. The term *scale* or *gamut* is used to indicate a series of sounds, rising or falling from any given *pitch* or tone, through a succession of agreeable or harmonic intervals.

What is the object of the Scale?

Object of scale.

The design of the Scale, in music, is to show how a voice may rise and fall less than any harmonic interval, and is, therefore, a *system*; showing the entire and complete fundamental principles of music, which are either harmonic intervals or concords, or their subordinate and concomitant intervals.

What do you understand by Harmonic Intervals or Concords?

Harmonics, or Concords.

The Harmonic Intervals, are those distinguished by their greater purity of tone from the discords. The Harmonic Intervals, are the *third, fourth, fifth, sixth and octave.*

What is the difference of meaning, between the terms Key and Scale?

Key and Scale.

The term Scale, supposes no determined *pitch* of tone, and properly speaking, does not indicate any particular pitch. The term Key, is used theoretically to indicate a given fundamental note or tone, to which the whole of a movement, or piece, has a certain fixed relation; to which all its modulations are referred and accommodated, and in which it commences and concludes.

Principal degrees of the scale.

What are the principal degrees of the Scale?

The Prime, Unison, or Key-note; the Third, Fifth and Octave.

What is understood by the term Degrees?

Degrees.

Each line and space of the musical-staff, or each successive sound of a scale, is called a Degree.

By what other name is the Fifth Degree of the scale known?

Dominant.

It is called the Dominant; because next to the Tonic, or Key-note, it is the most important degree of the scale.

By what other name is the Fourth Degree of the scale known?

Sub-dominant.

It is called the Sub-dominant, because it bears the same relation to the Tonic in descending, as that of the Dominant in the ascending scale.

How many kinds of Scales are there?

Kinds of scales.

There are two, the Diatonic, and the Chromatic.

What is understood by the Diatonic Scale?

Diatonic.

Commencing with any given key-note, the seven consecutive notes, or tones, form what is called the Diatonic scale. The Diatonic scale is one in which the progression is by means of whole-tones; the term Diatonic being derived from the Greek *dia*, by, and *tonos*, tone.

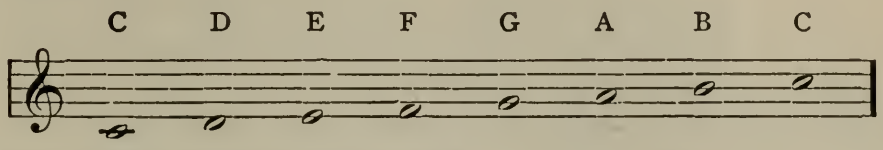
How are the seven sounds of a Diatonic Scale distinguished?

They are named after the first seven letters of the alphabet, A, B, C, D, E, F, G.

What Diatonic Scale is the foundation upon which all the other scales are formed ?

Scale of C.

The Diatonic Scale of C.



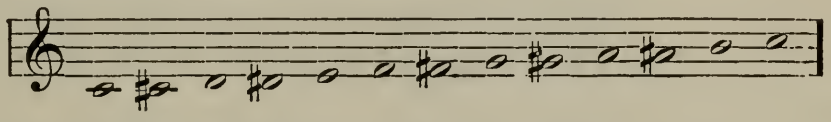
How many different Diatonic scales are there ?

There are twelve different Diatonic scales, all founded, with the aid of certain characters or signs, upon the seven sounds or tones forming the scale of C.

What is understood by the Chromatic scale ?

Chromatic scale

A Chromatic scale, is one in which the progression is by semi-tones, and the whole twelve semi-tones comprised within the diatonic scale when written, or played in consecutive order, constitute what is called the Chromatic in contradistinction to the diatonic scale.



In the Diatonic scale, are the notes or sounds at an even distance from each other ?

In the Diatonic scale, between the third and fourth, and seventh and eighth degrees, the interval is but a semi-tone, while the other five intervals are whole-tones.

In the Chromatic scale, how are the Semi-tones produced ?

Sharp,

♯

The Semi-tones are formed, and represented, by placing before a note the character ♯, called a Sharp, which indicates a sound a semi-tone higher than its original position.

What term is applied to the Sharp so placed ?

Signature.

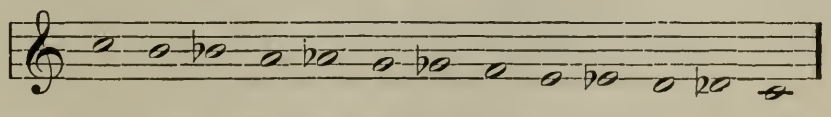
It is called the Signature.

In the above example of the Chromatic scale, the progression is upward, or ascending from a lower to an upper C—how are they written, if to be played from an upper to a lower C ?

Flat,

♭

As a *sharp*, raises a note a semi-tone, so a sign, ♭, called a *flat*, serves to lower it to the next semi-tone below; and the Chromatic scale descending, is indicated in this manner.



NOTE.—In comparing the ascending and descending Chromatic scales, it will be seen that the same semi-tone can be indicated in two different ways, *i. e.* by a *sharp* or by a *flat*. The sound F sharp, is the same as G flat, and produced by the same key on piano or organ.

Why is it necessary to use both Sharps and Flats?

Theory requires a sound to be indicated sometimes in one way, and sometimes in another; because, according as it is *sharp* or *flat*, it has a totally different meaning; although F sharp is theoretically quite different from G flat; in practice the sound is the same.

Natural,

What other signatures are used besides the Sharp and Flat?

♮

Double Sharp and Flat.

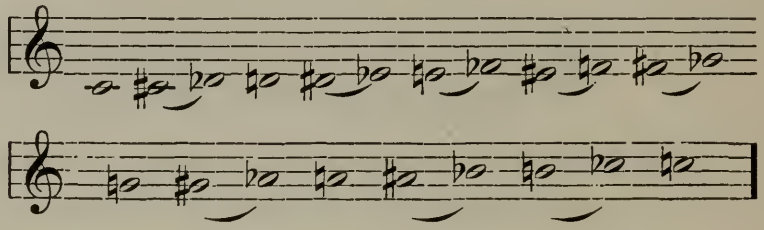
The sign ♮, called a Natural, which, when placed before a note, restores it to its original position. *Double sharps* 𝄪 and *double flats* 𝄫, are used to raise, or depress, a note two semi-tones.

What other form of scale is there, although existing only in Theory?

Enharmonic scale.

The twelve semi-tones written in order, and representing each one, both as the semi-tone above lowered, and the one below raised; or if one of the seven sounds of the diatonic scale of C, is also in its natural position, the scale so formed is called the Enharmonic Scale.

ENHARMONIC SCALE.



Does the Chromatic scale produce the same succession of sound in all Keys?

Chromatic scale always the same

The Chromatic scale can not convey any idea of key or tonality, consequently, it will produce the same succession of sounds in all keys, as each includes the whole twelve semi-tones.

Does the Diatonic scale preserve the same form in all keys?

The construction of every Diatonic scale is the same, although to produce that form, it is necessary to introduce a greater or less number of flats and sharps; consequently the signature of the scale in different keys will vary.

Are the Sharps and Flats introduced into the scales in a regular and systematic order?

Sharps in order.

Yes; the first sharp is F; the second, C; the third, G; the fourth, D; the fifth, A; the sixth, E.

Name the Flats in the order in which they are introduced into the scales?

Flats in order.

The first flat is B; the second, E; the third, A; the fourth, D; the fifth, G; and the sixth, C.

What is meant by the term Kindred Keys?

Kindred keys.

Those keys which have the most tones and semi-tones in common, are called Kindred keys; for instance the kindred keys of C, are those of G and F.

When additional Flats and Sharps are used, which are foreign to the signature—what are they called?

Accidentals. They are called Accidentals.

What is the great importance of the Diatonic scale?

The Diatonic scale is the ground work of all rules of Harmony, and of the entire system of musical composition; and a thorough mastery of all the scales is eminently necessary to any aspiring to an understanding of music.

How many kinds of Diatonic scales are there?

Varieties of Diatonic scale. Two; major and minor.

What is the Major scale?

Major mode. One in which the semi-tones occur between the third and fourth, and the seventh and eighth degrees, both ascending and descending, or one that has a Major-third.

And what is a Major-third?

Major-third. A Major-third consists of two whole-tones.

What is a Minor Scale?

Minor mode. One in which its third note is flattened, or brought a half-tone nearer to the second, thus causing the semi-tones to fall between the second and third, as well as between the seventh and eighth, or one that has a Minor-third.

And what is a Minor-third?

Minor-third. A Minor-third consists of one and a half tones.

What is understood by the term Mode?

Mode. Mode, was the term applied by the ancients, to their system of arranging the intervals, and corresponding to the term scale, as now used.

How many Modes were first used by the ancients?

Ancient modes. Ancient music was formerly confined within the limits of the *tetrachord*, the *heptachord*, and the *octachord*, consequently there were but three Modes admitted; the gravest of which was the Dorian; the acutest was the Lydian, and between them was the Phrygian.

How were the old Greek modes, formerly known as Church or Ecclesiastical modes, distinguished?

The ancient Greek *modes* were the Dorian, Lydian, Phrygian, Hyper-dorian, and Hypo-dorian. These were again divided into the Authentic modes—the Dorian, Lydian and Phrygian; and the Plagal modes, the Hyper-dorian, the Hypo-dorian, and the Heptachord.

Define the terms Tetrachord, Heptachord, Hexachord and Octachord, as used by the ancients, and early writers upon the theory of music?

Tetrachord. A Tetrachord was a succession of four sounds, the intervals between

Heptachord. which were one semi-tone and two tones. Heptachord, was the term applied to two conjunct Tetrachords, or a system of seven sounds. It was also the name given to a *lyre* with seven strings. In the old Greek poetry the word heptachord, signified certain verses that were sung to

Hexachord. different notes or tones. The Hexachord, was a series of sounds consisting of four tones and one semi-tone, and was invented by GUIDO, who supposed four parallel lines to be placed one above the other, and the lowest to represent *ut;* the first space *re*, and so on, (see part I, chapter III, page 30.)

Octachord. Octachord, was the term applied to a succession of eight sounds or seven degrees, similar to the modern scale. The Octachord, or lyre of PHYTHAGORAS, comprehended the two disjunct *tetrachords* expressed by the letters E, F, G, A, B, C, D, E.

What may be said of Guido, in connection with the development of the art of musical notation.

GUIDO ARETINA, a native of Arezza in Tuscany, a monk of the order of St. Benedict, in Pomposa, near Ravenna; and afterward Abbot of the convent of the Holy Cross, at Avellano near his birth place, flourished in the eleventh century. GUIDO, by means of his genius and studies, was enabled to systematize the ancient methods of notation, and by his great improvements form a system of notation that will, undoubtedly, exist through all time. From the rude manner of notation by means of the letters of the alphabet, and the use of one line, GUIDO, produced a staff of five lines (as now used) and four spaces; he con-

Guido. A. D. 990. verted the tetrachords into hexachords, and finally formed three hexachords into a system, which includes in substance, the true principle of the Greek music, as well as that of all ages. The invention of the Gamut or scale, presupposes a certain degree of progress in musical art, but to fully appreciate the talents and wonderful improvements of GUIDO, it is only necessary to bear in mind the crude, vague, and at best, complicated and inaccurate methods in use before his time, even after accepting the reforms of St. Gregory. To GUIDO, modern musical art owes much, if not all praise, as the founder of the one and only perfect system of solmization, and of musical notation.

What element, introduced into the construction of musical forms, caused the complete abandonment of the rigid and long-sanctioned Ecclesiastical forms?

The gradual introduction of the *dramatic element* changed completely the construction of musical forms.

What were the distinguishing characteristics of the old Ecclesiastical keys?

The strict use of diatonic melodic forms, and the observance of the relative position of the semi-tone (E to F) in all the *scales* or *modes*, was

Characteristic of Ecclesiastical keys. the distinguishing characteristic of the Ecclesiastical keys. Each one of the old *modes* was subject to a peculiar harmonic treatment, and different closing formulas or *cadenzas*; consequently the old writers attributed to every one of the Ecclesiastical keys the power of individual

expression and effect, although they are not explicit as to the nature of the feeling expressed by the different keys.

At what period did a greater freedom develop in the treatment of the old Modes?

During the sixteenth century, greater freedom in the treatment of the old *modes* was developed, and adherence to their purely diatonic character became less strict.

What form of construction modified the severity of the diatonic character of the Ecclesiastical keys?

Introduction of the Chromatic form.

Through the efforts of the masters of the Venetian school, the introduction of the chromatic element gradually modified the severity of the old, strictly diatonic form. The composers of the Madrigal, especially those of the Venetian school, sought for more independence in formal construction, and by their harmonic innovations, so freely introduced in this form of composition, led the way for the gradual abandonment of the old Ecclesiastical form.

What composer may be said to have contributed more than any other to the direct creation and perfection of the modern system of tonality?

Monteverde. 1568–1643.

MONTEVERDE was one of the first masters who contributed to the overthrow of the old Ecclesiastical keys. He is said to have first introduced the chord of the dominant-seventh (see succeeding chapter), and by this innovation hastened the substitution of the modern system of tonalities—or, key-relationship—governed by the dominant-seventh and the tonic. With the acknowledged supremacy of the major and minor modes, the material of modern musical art began to develop with greater freedom, and became the more pliant to the wants and necessities of the instrumental and lyric composer.

In connection with the development of the form of the scales, and their adaptibility to the use of earlier keyed instruments of the spinnet and harpsichord type, mention the peculiar form of the fingering in use as late as the commencement of the eighteenth century?

Old style of fingering.

The old players upon the spinnet and the harpsichord were slow to acquire freedom and ease in the use of the five fingers, either in scale passages, or in the simple form of their dance music. MATTHESON, in 1735, taught the following fingering:

For the right hand ascending,

C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
3	4	3	4	3	4	3	4	3	4	3	4	3	4	5

and descending,

C	B	A	G	F	E	D	C, etc.
5	4	3	2	3	2	3	2, etc.

Left hand ascending, 3 2 1, 2 1, 2 1, 2 1, etc., and descending, 2 3, 2 3, 2 3, 2 3, etc.

What master introduced a complete system for the use of the fingers?

J. S. Bach. 1685–1750.

J. S. BACH, through his deep sense and appreciation of the necessity of a true system of artistic use of the fingers; after much study, introduced the system as now enjoyed, by which, not only the thumb, or first finger, is recognized as one of the most important, but all the fingers, as individuals, are trained to the effective execution and artistic rendering of the difficulties of keyed instruments.

We have been studying the scale as in common use among European nations, or, as it is called the *universal scale;* but is this form of scale in use among all nations?

Division of the scale.

The same formation of the scale is not in use among all nations; some of them had, or still have, very different divisions of the general scale of sounds.

Same scale not in use by all nations.

These divisions are of two kinds—one, founded upon intervals of sounds of the same nature with those of European music, but differently arranged; the other, upon smaller intervals, not appreciable by our ears. To the former class, differing only in the arrangement of the intervals, belong the scales of the Irish, Scotch, Chinese, and that in use in India.

The gamut, or scale of sounds, with which the majority of our readers are familiar, is that which is made use of by all European nations, and in the colonies established by them. This *universal scale* is the result of a series of modifications, produced partly by accident and partly by design, from the most ancient times up to the seventeenth century, and by education and by habit has become to us the only rule of the metaphysical relation of sounds which the ear will admit, and which renders us, to a certain extent, unable to conceive of any other.

Some Oriental nations, such as the Arabs, Turks, and the Persians, construct their instruments on a scale of intervals of *thirds*. Such intervals, and such a division of the scale, can be appreciated only by organs accustomed by education to their effect. The sensation which they produce on a European ear is that of false sounds and disagreeable successions, while the Arabs find pleasure in them, and are painfully affected by hearing our scale.

What is known of the early history and progress of Music among the Irish?

Irish Music.

That the power and effect of Music was known and understood among the Celtic race at a very early period is a matter of history, although trace of its first adoption or cultivation is lost, as in the case of other nations, in the dim obscurity of the past. As long ago as the Celtic race occupied a prominent position among the most powerful nations of the world, when they walked forth as conquerors, rather than served as slaves; the bard, the poet-musician, was a personage of great distinction among this people.

The Bard.

Origin of the term Bard.

The word *bard* comes originally from the Celtic word *bâr* or *barydd*, which signifies the exaltation, or inspiration of the poet. According to WALKER, in his "Memoirs of the Irish Bards," AMBERGIN, brother of HEBER, first monarch of Ireland, held the rank of chief of the bards,

which dignity imposed on him the triple duty of poet, historian, and legislator. In the depths of noble forests the ancient Druids held their mystic rites; there they taught their disciples the elements of history, the art of oratory, their laws, by means of poetry, in which was contained all the science of those distant ages. In this manner were educated, oftimes, their *bards*; music being always connected with that multiple course of instruction, and regarded as the most polished and elevated branch of human knowledge. The teachings of these Druidical schools were entirely oral, and were continued from twelve to twenty years.

Education of the Bard.

In ancient Ireland, when a student had finished his course, a bonnet called *barred*, and the degree of *Ollamh*—a doctor—were conferred upon him; and, as among the ancient Egyptians, Greeks, and Romans, the profession was hereditary. The *bards* were divided into three principal classes—the *Ollamhain-re-dan* or *Filidhe*, were the poets proper, preserving in verse the tradition of religion, war, and the valorous deeds of their heroes. The *Breitheamhain*, or *Brehons*, promulgated their laws in a sort of recitative, sitting upon an eminence in the open air, and united the double functions of judges and legislators. The *Seanachaidhe* were antiquaries, genealogists and historians. Besides these three orders of bards, there was another of inferior grade—the *Orfidigh*, comprehending all players upon musical instruments. Viewed from the standpoint of those semi-barbaric days, the part which music played in the hands of the *bards*, becomes really sacerdotal. It added to the majesty of religious rites by giving more of force and harmony to public worship, appeased the fury of warriors, taught history, preserved the memory of grand deeds, and reprehended those who did wrong.

Under the Roman dominion, Gaul received the influence of Greek civilization, but the Roman emperors were too often cruel and sanguinary. In Gaul, as in Ireland, the bard occupied positions of dictatorial prominence. By a law of CLAUDIUS, the Druidical rites were abolished, and the priests exterminated. The noble profession of the ancient *bard* degenerated by degrees, until, according to ATHENEUS, they became mere courtiers and parasites. The ancient Britons were passionate admirers of vocal and instrumental music, as must be inferred from the reverence shown to their bards. The Scalds were the poets of all the northern nations, and upon the establishment of the Saxons in Britain, the courts of the Kings, and the residences of the nobility, afforded a constant asylum to these early musicians, or minstrels. In the Anglo-Saxon language they were distinguished by two appellations—the one equivalent to the modern term of gleemen, or merry-makers; and the other, harpers—from the instrument they usually played upon.

The term *bardus*, according to FESTUS or CAMDEN, is purely Celtic, and denoted a *singer;* the term *bard*, however, as now accepted, means any professional musician, poet or singer of ancient times, whose duty it was to celebrate in song and verse the mighty deeds of heroes, or lament in pathetic strains any public calamity. It may be considered as the

ancient name for both poet and singer, and as being synonymous with the term *minstrel*, as used in the middle ages. In its infant state, poetry has been seldom separated from music, and it is probable that most of the stanzas cited by the annalists, were meant originally to be associated with song. Of some of the juvenile works of ST. COLUMBA, we are told that they were "worthy of being sung;" and a scene brought vividly before our eyes, in a few words, is that represented by the biographer of COLUMBA, when he speaks of the holy man sitting with his followers, upon the banks of the beautiful Lake Kee, while among them was a poet, skilled in modulating song or verse "after the manner of his art." Their songs or chants were performed to the accompaniment of a strange instrument called the *cruit* or *crooth*. In some distichs on the death of COLUMBA, preserved in the annals of the four masters, we find mention of this instrument. "Like a song of the cruit without joy, is the sound that follows our master to the tomb," and its common use in the eighth century as an accompaniment to the voice, may be implied from BEDE'S account of the religious poet CEADMON, who, in order to avoid taking a part in the light songs of society, always rose from the table when the harp was sent around, and it became his turn to sing and play. How little music, though so powerful in its influence on the feelings, either springs from or is dependent upon intellect, appears from the fact that some of the most exquisite gems of this art, have had their origin among the simplest and most uncultivated people; nor can all that science and taste bring afterward to the task, do more, in general, than diversify, by new combinations, those first wild strains of gayety or passion, into which nature had first infused her original inspiration.

St. Columba.

6th century.

Ancient Irish Harp.

With respect to the structure of the ancient Irish harp, there does not appear to have been anything accurately ascertained; but, from that retentiveness of all belonging to the past, which characterizes this people, it appears most probable that their favorite instrument was kept sacredly unaltered, and remained the same, perhaps, in later times, when it charmed the ears of English poets and philosophers, as when manipulated by the bard CRONAN, in the sixth century, upon the banks of Lake Kee. The ancient Irish harp had a greater number of strings than the Greek lyre, yet for many ages it was only used for playing a simple melody, or a single part; nor had its early players any ideas of playing in parts or in counterpoint.

Carolan. 1670–1738.

TWALOGH CAROLAN, a noted poet and musician, and styled the Irish Handel, was in his earlier years an itinerant harper and singer, writing his own verses, composing his own music, and singing to the accompaniment of his harp. His peculiar accomplishment attracted attention, and he was given an education in music worthy of his talent; and dying, the last of the race of Irish bards, left a considerable addition to the collection of ancient Irish music.

The earlier music of the Irish was, undoubtedly, like that of ancient Greece, when, in the earlier stage of the growth of that people, music

partook of the freshness of the dawn of hope and education, and from the account given by GIRALDUS CAMBRIENSIS, of the Irish harpers of the twelfth century, it may be inferred that, as in Greece, the sweetness of Irish music was lost as the nation became a dependent people. As long ago as the seventh century, GERTRUDE, the daughter of PEPIN, of France, sent to Ireland for persons qualified to instruct the nuns of the Abbey of Neville, in Psalmody; and the great monastery of Bangor or *Benchoir*, near Carrickfergus, derived its name from the *white choir* which belonged to it.

St. Malachi. 1094–1148.

The Latin or Gregorian Chant was introduced into Ireland, by ST. MALACHI, in the early part of the twelfth century, before which time a form of musical service had been introduced by ST. PATRICK and his companions from Gaul.

St. Patrick. A. D. 440.

Ambrose Merlin, poet, fifth century.

The early history of Ireland is preserved only in its simple ballads. OSSIAN, who lived in the third century, and MERLIN in the fifth, were the recorders of history and heroic deeds. The earlier instruments among the Irish were the *harp* and *crooth*, the latter being played with a bow, and having finger-board, neck and raised bridge.

Dante. 1265–1321.

Although the Italians are known to have been in possession of the *harp* before the time of DANTE, they are known to have derived it from Ireland, and according to GALILEI, it was at that time nothing more than a *cithara* with many strings, and a compass of four and a half octaves.

Irish scale.

The Irish, as well as the Scotch, have a scale, both major and minor, which differs very materially from the *univeral scale*. It will be seen from the following examples, that the difference between these scales and the *universal*, consists in the arrangement of the intervals. In the

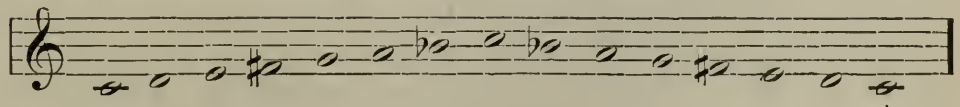
Major.

major, the semi-tone occuring between the fourth and fifth degrees, instead of between the third and fourth; and most singular of all there is a whole-tone, instead of a semi-tone, between the seventh and eighth degrees. This scale will shock the ear of a European musician, because the first, fourth, seventh and eighth degrees are in a false position

Minor.

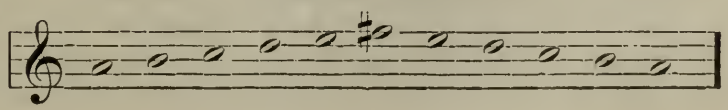
relatively to each other. The Irish *minor* scale is very singular in its formation, there being but six notes in this scale, and the logical defects of which are the same as the preceding; consisting in a false relation between the third and the sixth sound, which has no place in the scale of other European nations. All Scotch and Irish airs in the above keys must be rearranged before publication for foreign use.

MAJOR SCALE.



Irish Major and Minor scale.

MINOR SCALE.



Scottish Music.

Music, like all others of the fine arts, is, and has been progressive, and common to all nations and ages. According to PLATO, the study of music was for a long time confined to the priesthood, and was considered sacred and forbidden on all light occasions; but we have no accurate records upon which to base an opinion as to the relative excellence of ancient music among the various nations. The earliest accurate accounts of music among the Scotch, is to be found in the incomplete and unsatisfactory records of the meetings of the *clans*, during the rude and warlike times in that country. The Blackmatch, as originally organized through the Highlands in feudal times, on their great days of assembly brought together their chiefs and finest warriors, as also their *bards* or wandering minstrels, who recited in verse and song, the deeds of their ancestors, accompanied by the music of the pipes and harps. In this manner the music of ancient Scotland was handed down, and their most ancient melodies and ballads kept fresh in the memories of the people.

The Harp in Scotland.

The harp was originally introduced into Scotland from Ireland, and the Highland harpers soon acquired a proficiency, not inferior to the Irish and Welsh. During the fifteenth century, the use of the harp was very fashionable. The Scottish kings from JAMES I, to JAMES VI, were each harpists, and composers of no little excellence. According to FORDUN, a Scotch author, the harp was "fit to be used by knights, esquires, clerks, persons of rank, and ladies with plump and beautiful hands, and whose courteous and gentle sounds should be heard by the elegant and the good." The last of the race of Scottish harpers—as a respectable class—was RODERICK, or as he was generally called, Blind Rory, a Highlander; who, according to tradition, was born a gentleman, and lived on that footing at Dunvegan Castle, in Skye, in the family of the Laird of McLeod. His name will be familiar to many, as the instructor of FLORA MCIVOR. The proficiency of the Highlanders in harp music, is sufficiently proved by the ports, as they are called, or airs composed for the harp, of which the SKENE manuscript contains one, and the STRALOCK manuscript four, all of which are remarkable for their elevated character, and the wild, romantic style of modulation; often reminding us of the strange and more gloomy conceptions of BEETHOVEN'S *adagios*.

Scotch tunes.

The peculiar and characteristic sweetness of Scotch melodies, is, in a considerable degree, attributable to their consisting of the diatonic intervals, uninfluenced by that chromatic element which divides the octave into twelve semi-tones. Scottish airs can not be considered as the result of ignorance or rudeness, for they were written conformably to the approved, and, indeed, the only principles of composition prevailing in the remote periods which gave them birth. Scotch music belongs to an old school, having for its foundation the scale of a period most remote, less refined, less flexible, and less voluptuous than the one now prevailing, but yet founded on principles of science, as well as being in

close sympathy with the passionate emotions of the human heart. The ancient melody of Scotland is distinguished from modern music, by those tonal peculiarities which characterize all music of an early date. The individual character of this music, as a class, depends upon the manner in which those tonalities have been made use of, as demonstrative, either of melodic skill, or expressive of mental emotion. In both of these respects, the Scotch melodies are peculiar and possessed of great excellence. The range of their modulation is limited; but these modulations are conducted often with great ingenuity and art, in a musical point of view, while they are made eminently subservient to the purpose of expression.

The modulations are chiefly from the *major* to the *relative minor*, and *vice versa*; from the minor chord of the tonic, to the major chord of the tone below, and from the tonic to the dominant, particularly in minor modes. The flat seventh, in the ascending minor key, which is a remarkable feature of Scotch music, and the modulation which gives it a nationality, from the minor chord of the tonic, to the major chord of the tone below, may be found in the works of the greatest masters. Since the use of the harp ceased with feudal times, there appears to have been no musician of high merit in the Highlands, capable of imparting, much less preserving, the music as then sung to its native words, or of giving that effect to its circulation which popular verses never fail to produce. The bright era of Scottish music was previous to the period of JAMES VI; since which time their devotion, as a people, to the gentle art has lost much of its passion.

Bagpipe.

The bagpipe has long been considered the national instrument of Scotland. Strip a Highlander—according to the common notion—of his bagpipe and kilt, and there is left but a naked Pict, meagre and forlorn, the ghost of what he was. Popular as was the bagpipe in the Highland districts, the musical magistrates of the city of Aberdeen in 1630, enacted a law to "discharge the common piper of all going through the town at night, or in the morning, in time coming, with his pype, it being an uncivill forme to be usit within sic a famous burghe, and being often found fault with, als weill be sundrie neighbouris of the towne as be strangeris."

Relation between national character and national music.

There is a close correspondence and harmony between national music and national disposition. Not only is national character always impressed on music, but the music of each age has its peculiarities, essentially connected with the general state of the social condition of that age. The sounds with which a country most abounds reproduce themselves in its music; the scenery, the climate, which so powerfully affect associations, are traced in those musical sounds which are the most natural channels through which a people vent their emotions of gayety or gloom. The plaintive and mournful airs of the Northern nations have a natural connection with that more thoughtful and pensive turn of mind, which an indoor existence, or a sombre landscape and uncertain climate with-

Swiss music.

out, have a tendency to create. The Swiss music derives its peculiarities from the mountain echoes among which it has been produced, and vividly reflects the hardy and elastic temperament of a people at once pastoral and warlike.

Italian.

The ripple of smooth canals, and the undulation of the Adriatic, the dreamy tenderness and golden glow melting to ashes of roses of the Italian sunsets, have given a character to the Venetian *barcarole*, and the voluptuously sweet music of those sunny climes. The light and

French.

dancing measures of France, pleasing and lively, but without deep feeling, show the animal gayety and the levity of the people which love them.

What is known of Ossian, the poet-musician of the ancient Scotts?

Ossian.

Third century.

OSSIAN, an ancient Gaelic bard, is supposed to have lived in the third century, and to have been the son of FINGAL, a Caledonian hero, whom he accompanied in various military expeditions. His name has derived its celebrity from the publications of MACPHERSON, which comprise a remarkable series of ballads, on the deliverence by FINGAL, of Erin from the haughty SWARAN, King of Lochlin. These ballads have been translated into every European language, and please by their successful delineation of the passions, picturesque expressions, bold but lovely images and comparisons, deep pathos, and tender melancholy tone.

What is known of Music among the Chinese?

Chinese music.

The Chinese have had a system of music from the most remote periods, and in its scale it seems to have more resemblance to the Grecian than to any other to which it could be compared. It is even supposed, and not without a show of reason, that the Chinese were the earliest inventors of the musical scale and notation, having possessed them long before PYTHAGORAS. From the time of YAO and CHUN, which their chronology would date back two and twenty centuries before the time of Christ, they have recognized eight different species of sounds, viz: first, the sounds of dried skins, such as drums, second, the sound emanating from stone, called *king*; third, the sound of metal—as bells; fourth, that of baked earth or clay, called *hiven*, similar to our pottery; fifth, that from silk, called *ckin* and *che*; sixth, that from wood, called *ya* and *tihon*; seventh that from bamboo, such as flutes, called *koan*; eighth, that from the gourd, called *cheng*.

The Chinese scale consists of fourteen intervals of sound, of which the seven middle notes, or tones, correspond to our gamut from F upward—or to the universal scale of F. The science of Harmony being entirely unknown to the ancients, the Chinese have no knowledge of the *combinations of sounds*, using only the links of melody. It is claimed by them that under their eight qualities of sound, all can be classed: that their divisions of sound are traceable to nature; that each substance producing a tone peculiarly its own, by combining the tones, or arranging them in proper order, provision is made for universal con-

cord. AMOIT, in his "*Mêmoires concernant l'Histoire des Chinois,*" which contains the earliest satisfactory account of Chinese music, mentions more than sixty theoretical works which the Chinese possess.

Chinese Tradition.

According to their tradition, more than two thousand years before the Christian era, a ruler named HOANG-TY, directed his court musician, LYNG-LUN, to regulate the *scale*, and reduce to a system the music of his people. LYNG-LUN entered upon the duties of his task, and one day on his travels, cut a bamboo of a certain length, into which he blew—having extracted the pith—and was surprised and delighted to notice that the sound produced corresponded exactly in pitch with the natural tone of his voice.

At another place on his journeying, while studying the early musical history of the Celestial Empire, on stooping to drink from a bubbling spring, he found that the murmuring of the waters was in unison with the tone produced by his bamboo tube. Immediately a bird, accompanied by its mate, perched upon a tree above him, produced a sound again in unison with the tube and the stream, followed by six other and consecutive semi-tones; the female warbler, in reply, produced a scale of six other semi-tones, so that as the two birds alternately sang, LYNG-LUN cut twelve tubes of bamboo, or flutes, of different lengths, each in unison with one of the semi-tones as produced by the voices of the birds. Overjoyed with his discovery, the musician carried his little pipes to the emperor, who forthwith commanded that these twelve sounds, found in so marvellous a manner, should form the gamut of the Chinese music.

However much or little of reason and truth there may be in the claims of the Chinese to the first and earliest discovery of the theory of the relations of musical sounds, they must have long since lost all true knowledge of the same. Their music of to-day is but a horrid din and clash of brass gongs, metal and wooden drums, bells, and the shriek of bamboo flutes. The melodies of the Chinese can not be called such in the European acceptance of the term, and while they do possess *folk songs*, or national melodies in every day use, the same are in a great degree shocking to refined ears.

The essential difference, between the *scale* in use in China and India, and the universal scale, can be determined by playing our gamut of F major, and leaving out the B flat. The occurence of the first semi-tone between the fourth and fifth degrees, instead of between the third and fourth—as in our scale—creates a total difference in the order of tones, which is quite unendurable, except to semi-barbaric ears.

What is known of the history of Music among the Turks?

Music among the Turks.

The Turks—now known as a powerful people—were originally a tribe of Tartars; but by reason of the number of weaker tribes whom they conquered, and with whom they became incorporated, the modern Turks must be regarded as a mixture of many races of men. The first notice of them in history, is about the year A. D. 800, when issuing from an

obscure retreat, they obtained possession of a part of Armenia, called from them Turcomenia. They afterward, gradually extended their power; but in the thirteenth century, being harassed in their new possessions by other Tartar tribes, they retreated to Asia Minor, which they had previously conquered. Their dominions divided for some time into petty states, were united under OTHMAN, who assumed the title of Sultan, and established his empire at Prusa, in Bithynia, in 1298. In 1563, the Turks, after previous disastrous attempts, take Constantinople, and establish there the seat of their empire, as at the present time.

Many centuries must have elapsed before this formerly predatory tribe of wandering Tartars, could have thought or known anything of music as a succession of sweet sounds; and, indeed, it has been ascertained from best authorities, that not until the reign of Sultan AMURATH IV, in 1639; when, in conquering the Persians, and entering their city of Bagdad, the cruel AMURATH, having ordered a general massacre of the citizens, was so affected by the playing upon a harp of a Persian musician, named SACH-CULE, that he was influenced to put a stop to his harsh decree. SACH-CULE and four of his companions were conducted to Constantinople, and by them the knowledge of music was first imparted to the Turks. Music flourished under MAHOMET IV, chiefly through the exertions of OSMAN EFFENDI, who was an able musician, teaching as well as practicing the art, and forming a number of talented pupils. The Turks have a defined musical system, although their scale differs from the *universal;* and their use of the system of quarter-tones renders their music really rich in melodious effect.

Amurath IV, about 1600.

Mahomet IV, 1683.

The first to apply notes, or a system of notation, to Turkish airs was PRINCE CANTEMIR, who dedicated a volume of melodies, now very rare, to ACHMET II, in 1681. Among the modern Turks, music is a part of the education of the higher orders, and some of their music, particularly that for military bands, is very effective. Their instruments are played in *unison* or in octaves, which practice, though hostile to harmony, in a musical sense, is productive of a grand martial effect, and very imposing. Among the musical instruments of the Turks are the *keman*, the *ajakli-keman*, and the *sine-keman*, all the viol kind, and resembling the modern violin, bass-viol, and viol d'amour. The *tambour*, an instrument of eight strings, with a long *neck* on which the scale of notes is marked, and which is played by being struck with a piece of tortoise shell. The *nei*, a flute made of cane, the fashionable instrument among persons of rank. The *ghirif*, a species of octave flute, and the *mescal*, an instrument composed of twenty-three cane pipes of unequal length, each of which gives three different sounds, from the manner of blowing it; also, the *canun*, or psaltery, with strings of catgut, on which the ladies of the seraglio play with a tortoise-shell plectrum. Their instruments for military bands are, the *zurna*, and the *kaba-zurna*, a large and small oboe; the *bora*, a tin trumpet; and the *zil*, or cymbals; the *daul*, and the *tombaleh*, a large and small drum. Among the wind

instruments of the Turks is a flute, called *solomanie*; it is entirely open and without any reed, so that to fill it with air, in order to produce a tone, requires no little skill. This instrument is a favorite one with the Merlavi dervishes, who excel in playing on the flute, and is usually made of a fine reed. The *sumara* is a sort of flute with two pipes; the shorter one is used for playing an air, and the longer, for a continued bass, or accompaniment.

Upon considering the effects of the different scales, as just described, this question naturally arises—is there any scale conforming exactly to principles which are founded in Nature? If not, which of them combines the greatest number of desirable conditions?

What scale conforms in the greatest degree to the principles founded in Nature.

To answer the first of these questions, we must consider it in two ways; that is, we must first inquire if the phenomena of sonorous bodies, and the proportions deduced from them, between the different sounds of the scale, result in precise, invariable tones; and if the physical laws of their order are equally certain. In regard to these considerations and contingencies, science is as yet very imperfect and undetermined. The phenomena have been ill-observed, the experiments negligently made; and, as almost invariably happens, there has been too much haste in forming conclusions on such uncertain data The second consideration is entirely metaphysical. The point is to ascertain if the relations of the sounds of our scale have a sufficient foundation in their agreement with our sensations, and with the laws of *harmony* and *melody* of which our music consists. Now, whatever may be the view we take of the scale, it must be acknowledged that its propriety in the arrangement of the sounds is perfect, and that another order could not be substituted for it without greatly affecting melody as well as harmony, nor, consequently, without changing the nature of our sensations.

NATIONAL MUSIC.

What are the characteristics of Italian music?

Music owes much to Italy. In Italy was the birth place and cradle of Harmony. GUIDO ARETINA, who invented *counterpoint*, PALESTRINA, and SCARLATTI, who carried the art to a point of excellence, which has since been scarcely exceeded—except, in the form of the symphony—were natives of that country. In Italy, we find first the true choral music, the foundation of modern Church music. In the fourth century, BISHOP AMBROSIUS introduced into the Western Churches, songs and hymns, adapted to the four authentic modes of the Greeks.

Italian Music.

In the thirteenth century, the invention of music in *measure* was spread in Italy, dependant upon which was that of counterpoint and figured music. In the sixteenth century, distinguished composers make their appearance. In the seventeenth century, the first opera was performed—at Venice, in 1624. The Italian school is yet unequalled in whatever depends upon the mere improvement of the voice, and the celebrity of the Conservatories of Naples and Milan is as world-wide as

that of the melodies of her JOMELLI, PERGOLESI, CHERUBINI, ROSSINI, BELLINI and VERDI.

In melody alone, Italy stands preëminent. Hers are no cramped and rheumatic airs, bearing upon them the marks of forced study, and imperfect manufacture. Soft as the balmy skies which saw their birth, warm as the Southern sun, which sheds its golden rays upon this land of song; smooth, elastic, life-like, the outgrowth of happiness and a life of sensuous ease, ever graceful and impassioned, are the melodies of Italy.

In Italy alone, can the grand old Gregorian Church music be heard in all its primitive purity and beauty. In the Cathedrals of Rome, Naples, Florence, Venice, Milan, only, can be heard the wonderfully beautiful *masses* of PALESTRINA, SCARLATTI, DURANTE, JOMELLI, LEO, PAISIELLO, PERGOLESI and others of lesser note, rendered in the style of magnificence intended by the composers.

The Italians did much, everything indeed, for the music of the Church. Inspired with a pure religious zeal, the older masters worked with an eye single to the glory of God, and the spirit which fills all their productions, was in every sense an elevated, unworldly one. In the treatment of the *mass*, *motet*, *psalm*, and other ritual songs of the Catholic liturgy, the composer chose his themes, motives and general style, from the modes of the Gregorian Chant; and up to the first half of the eighteenth century, the service of the Church must have been most grandly inspiring. Modern Italian music, transformed during the last century, and since the development of *drama per musica*, is in strong contrast with that of the previous two centuries. While she has produced most able musicians, who, in turn, have written grand and immortal works; save in a few instances, Italian music of to-day is not to be advantageously compared to that of Germany.

Mention the characteristics of Spanish Music?

Spanish Music.

As a nation, the Spanish are noted for their fondness for music and dancing, and their passion for the latter amusement seems to exercise a powerful influence on all their musical forms. The Spanish music is highly pleasing, various in form, and as distinct in national characteristics as the people themselves. During the latter part of the fifteenth, and in the sixteenth centuries, Spain furnished some singers of such excellence that they were called to the Pope's Chapel in Rome; and also some composers whose works prove them to be masters of a high order of musical culture. Unfortunately, music as an art did not continue to flourish in the former land of the Visigoths, Saracens and Moors; and has come to be entirely neglected by a nation which once gave much evidence of an exquisite, poetic, talent for the art. The representative masters of the art of music in Spain were CHRISTOFANO MORALES, ESCOBEDO, SCRIBANO, GUERRO, SOTO, ORTIZ and VITTORIA.

Morales. 1520.

Boccherini. 1740–1806.

BOCCHERINI, who did much by his eminent talents for the art in Spain, was a native of Lucca, in Italy. BOCCHERINI lived many years in

Madrid, from which place his fame as a great composer, particularly of that musical form, the *quintette*, spread over Europe. MORALES devoted the talents of a noble and honest artist to the music of the Church, and his pure, elevated style points toward that of the great Roman, PALESTRINA. Modern Spanish music has degenerated to the lighter forms of romances, martial choruses, the love-song, and the sensuous music of the dance. The Spaniards are the reputed inventors of the guitar, and derived the name *guitarra*, from *cithara*—the Latin denomination for almost every instrument of the lute kind. So fond are this people of the music of the guitar, that there are few, even of the laboring classes, who do not solace themselves with its practice. The Spanish guitar is constructed with double strings, each pair being tuned in unison, with the exception of the lowest, which are tuned in octaves. The *bolero* is the national dance of the Spaniards, and consists of a slow movement in 3–4 time, danced to the strains of the guitar, accompanied by the castanets, and often assisted by the voice.

ısic. The Russians are a musical people, in fact, it is predicted and with strong grounds for fulfillment, that to Russia the world must look for the coming marked progress in musical-art. Their national songs and hymns are gems of harmonic beauty, while their instrumental music, whether in the form of concerted music, or compositions for solo instruments, is of the very highest order. The instrument of the Russian peasant, or *mongik*, is the *balalaika*; a piece of wood, rudely shaped, narrower and more flat than the guitar, and furnished with three strings. In addition to this instrument, they use pipes made of a single tube, and capable of producing but one note each. An orchestra using such instruments must of course be numerous, but the effect is said to be admirable.

The great representative of Russia, ANTON RUBINSTEIN, born at Vechwotynetz, a village in Russian Bessarabia, near Jassy in Moldavia, is one of the most noted pianists and composers of this century. He was educated at Moscow, and has met with triumphant success in a tour of concerts around the world. Among the noted music schools of Europe, is the St. Petersburg Conservatory of Music, established by RUBINSTEIN, in 1858. It may not be amiss to inform the reader, that some of the best editions of the works of the great masters, cleanest in typography, and free from errors, are those published in Moscow and St. Petersburg. Contrary to an often heard saying, that, "to the more southern climes must we look for genius in the fine arts," Music, that most refined of all the arts, flourishes with the vigor of a charmed life in that northern clime. The Russians are manly men, strong of limb and active in mind, devoted to their firesides and brave in war; is it not to follow then, as a matter of course, that combined with these loftiest traits of human character there must be those finer sensibilities which nourish a love for the gentle art, and create the artist? The Russian music is often suggestive of the fierce and icy winds that blow across her frozen plains; again wild as

the ancient mariners who sailed her stormy seas; yet ever glowing with an inner warmth of coloring and harmonic treatment at once poetic, dignified, and truly classic.

Mention the characteristics of the German music?

German Music. Every nation has always had, as it now has, its own peculiar and distinctive style of expressing emotion through the medium of tones. Barbarous as the first developments of musical ability may have been, they, nevertheless, expressed the peculiar and characteristic feeling of the people who employed them. With one nation the style was melancholy, with another pensive, with another light, and with a fourth hilarious and lively. Some delighted to denote their feelings in the junction of lengthened and monotonous sounds, expressive of grief; others in short changing accents of careless indifference; and others still, in the deep, measured tones of martial melody. Music is one of the most distinguishing badges of nationality. The Russians, the Danes and Swedes, are rich in the possession of an original and inspiring national music. Scotland, Ireland, Wales, Austria, Bohemia, Switzerland, each can claim hundreds of exquisitely beautiful pastoral and mountain songs and melodies. Italy may well be called the palace of music, but Germany must be recognized as the temple of the Muse. Within the borders of this land of men of powerful arms, strength of character, unflinching perseverance, unity of purpose, and enthusiasm in all undertakings, the gods have certainly found a fruitful soil for the cultivation of their much favored art. The Germans, as a race, are worthy of and accorded great praise for their progress in all of the arts and sciences, and particularly, in that most enobling and refining of all of the arts music.

We can not refuse in this connection to refer, in a kindly spirit, to a preëminently German trait—vanity and egotism. Wonderful as their progress as a people has been, in all that pertains to the intellectual development; as a nation again, they are too willing to forget that more Southern people were already fast advancing in the perfection of the arts, when their forefathers were a wandering, warlike race, caring for nought but spoils and to conquer. Germany, during the last century, has done much for—has made music. German soil has developed the germ, transplanted from other climes. Receiving their first musical impressions from the Romans, and afterwards influenced by the Italians, they have made wonderful strides towards the perfection of the art of music, and so long as the immortal works of BACH, BEETHOVEN, HANDEL, HAYDN, MOZART, SCHUMANN, and a host of other great lights in the firmament of the world's musical history shall last, so long will grateful hearts think lovingly of Germany, and what she has done for the divine art. We have already frequently observed, that national characteristics are plainly discernable in a nation's music, and distinctly marked as are the sensuous, frivolous, thoughtless traits of the Italian and the Spaniard seen and felt throughout their musical creations in

modern times; even so is that deep knowledge of the science of music, extended thought, and severely refined ideality, everywhere visible in the writings of the German masters. An instinctive feeling of profound harmonic treatment is the distinguishing characteristic of all German music. Created according to the strictest rules of harmonic and contrapuntal writing, it bears in its every form, that severely chaste style not unlike the ever grand, imposing, and always nobly beautiful architecture of the ancient Goths. The fault of the true German tone-poet (if it can indeed be called a fault), is the severity of his style of writing. The ideal of the German artist, unlike that of the Italian, rests within himself, and in his earnest endeavor to give expression to deep feeling, he too often overloads his works with a contrapuntal treatment and a richness of harmony, that completely obscures his motives and renders his intentions incomprehensible. In his work, we admire and laud the apparent profundity of theoretical knowledge, and depth of thoughtful, studious, severe originality of expression; we admire it as a work of art, and learn to love for art's sake, the emotions called into being by the tone-picture.

The German race was always, even before music was recognized among them as a branch of true art, lovers of song, and to this peculiar trait, and the sacred preservation of the folk-songs, or *lieds*, are we indebted for many a beautiful melody. Modern music can be justly said to have been born at the altar of the Christian Church, and that altar, of pure, sincere, artistic love, was builded in Germany by the great Reformer and poet musician, MARTIN LUTHER. Counterpoint, although originating in Italy and perfected by the Netherlanders, has been more especially the peculiar branch of musical art encouraged by the German masters, and hence their preëminence as creators of the higher forms of musical thought and expression. To Germany alone, and her representative masters, BACH, BEETHOVEN, HAYDN, MOZART and HANDEL, is the musical world indebted for the Oratorio, the Sonata, Symphony, Quartette and Quintette, in the state of refined, exquisite, grandly sublime excellence in which we enjoy these art-forms to-day.

CHAPTER III.

Chords. Arpeggios. Modulation. Transposition.

What is a Chord?

Chord. A Chord, is a union of sounds, the simultaneous production of two or more sounds, whose relative pitch is properly proportioned.

How was the word Chord formerly applied?

Term as formerly applied. The word Chord, before the introduction of simultaneous sounds, was solely applicable to a distended sonorous string; but after Counterpoint was discovered and different combinations formed and established, a general term became necessary to express those combinations; and that which before applied only to a single string, was now borrowed, and its meaning extended to comprehend a union of sounds of several strings, pipes or voices.

How many kind of Chords are there?

Fundamental chord. In practical music there are various species of chords. The Fundamental chord, consisting of the three fundamental consonances; the *third*, *fifth* and the *eighth* of the fundamental bass, or their *inversions*.

Accidental chord. The Accidental chord, which is produced either by anticipation or retardation; by *anticipation*, when, in a preceding chord, one or more notes are taken of a succeeding chord to which they do not belong; by *retardation*, when one or more notes of a preceding chord are, by suspension, carried into the composition of the succeeding chord.

Anomalous chord. The Anomalous chord, in which some interval or intervals are greater or less than those of the fundamental chord.

Transient chord. The Transient chord, in which, in order to mollify the transition from one chord to another, some intermediate notes are introduced, which do not form any component parts of the fundamental harmony, nor can justly be called either anticipation or suspension.

How must all Chords be formed?

Chords, how formed. All chords, or combinations of two or more sounds, must be conceived as built upon a certain tone, called the *base*, fundamental *tone*, or *root* of the chord, by adding to it certain other tones.

Where is the Root or Fundamental of a Chord always found?

Root, or Fundamental found in the bass.

The root of a chord is always found in the bass, and the chord is built upwards from that bass.

What is the simplest of all Chord-forms?

Triad.

The Triad, a chord of three notes—or common chord—is the most simple form of all chords, and from it, all other chords are derived.

How are Chords named?

Naming the Chords.

Every chord is named from its *root* or fundamental.

What is the relation between the Scales and Chords?

Relation of chords to the scales.

The Diatonic scale is the groundwork of all harmonic rule, and of the entire system of musical form and harmonic combinations. A chord being the effect of a harmonic combination of sounds or tones; which tones are always derived from, and a part of the scale corresponding to the fundamental of that chord; it is evident that without the scales, there could be no regularity of *form* to the chords.

How many kinds of Triads are there?

Major and Minor triads.

There are two, Major and Minor. A triad with a *major-third*, is called a Major triad; and a triad with a *minor-third*, is called a Minor triad.

What are the principal chords of the Diatonic scale?

Principal chords of Diatonic scale.

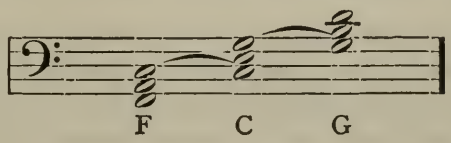
The principal chords of the Diatonic scale are the Tonic or Fundamental chord; the Dominant chord and the Sub-dominant chord.

Why are the chords of the Fundamental, Dominant and Sub-dominant, the most important of all the chords?

Firstly—They have a natural connection, being built one upon the other.

Example of Tonic, Dominant and Sub-dominant, in the key of C.*

Their Relation.



Secondly—These three chords contain all the degrees of the scale, and consequently form its groundwork. They are most frequently used, because they serve so perfectly to represent the *key* of a piece of music, and fix in the mind the idea of tonality.

Basis of the scales.

Thirdly—A proof of their importance lies in their simplicity. Music of a simple nature will be found to be grounded almost exclusively upon the harmony of these three simple chords.

Simplicity.

Fourthly—They are the only major triads of the major scale.

*NOTE.—C, is the Tonic, G, the Dominant or fifth, and F, the Sub-dominant, or fourth.

What is understood by the Fundamental, or Common chord?

Common chord.

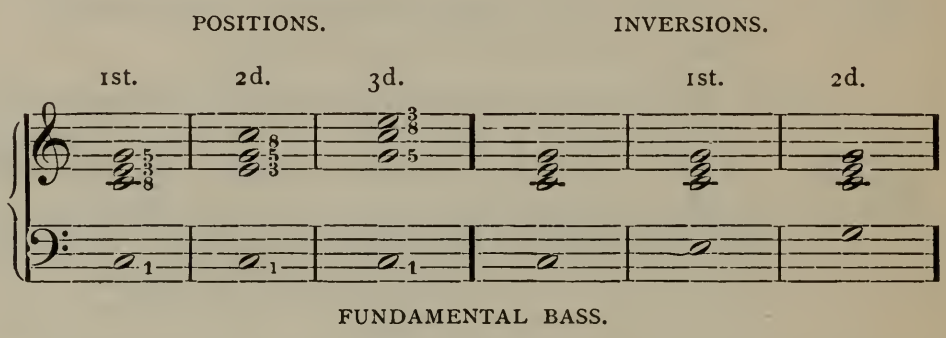
The primary concord, Fundamental, or Common chord, consists of any given bass-note, in any key, or mode; with its *octave*, *third* and *fifth*.

Is the Common chord always used in its primary form, of *tonic*, *third*, *fifth*, *and octave?*

Position of Common chord.

No; the Common chord has three positions, or changes, known as the first, second, and third positions; also two *inversions*, known as the first and second inversions.

Examples of Positions, and Inversions of Common chord.



In the Common chord, as shown in the above example, the four primary elements of the chord—the tonic, or *first*, *third*, *fifth*, and *eighth*, are found in each of the positions and inversions; does then, the different positions or inversions of a chord, change the individual character of that chord?

Position, or Inversion does not change distinctive character of chord.

No; no new element being introduced into the chord, it will retain its distinctive character in its inversions, as well as in its positions.

Why is the Chord formed by the union of the *third*, *fifth* and *octave*, to the tonic, called the *common*, or Perfect chord?

Because it is the most satisfactory to the ear; the only chord which can be used for the conclusion of every kind of harmonic period, and which gives the idea of repose.

How are all the Chords designated?

All other chords are designated by the *interval* which is most characteristic of their composition; thus, a chord formed on the third, sixth and octave, is called the chord of the *sixth*, because that interval establishes the difference which exists between this and the perfect, or common chord.

What other name is applied to the Chord formed by the union of the third, fifth, and eighth intervals?

Consonances.

It is called a Consonant chord, or a union of concording intervals.

How are Dissonant chords formed?

Dissonances.

By adding to several *consonances* a *dissonance*, the chord will become dissonant. In the greater number of Dissonant chords, there is only *one* dissonant, there are some however, which contain *two*.

What is the object of Inversion?

Inversion.

The object and result of the treatment of chords by *inversion* is a greater variety of harmonic effects; for the harmony of the perfect chord, when inverted, may strike the ear under as many different relations as there are notes in its composition.

What may be said of the great and endless variety of *forms* in the harmonic treatment of Chords?

Variety of form in the harmonic treatment of chords

When it is considered that not only the common chord has its *positions*, and *inversions*, but that all of the chords formed upon it and its variety of forms, have also their positions, and inversions; and that these varieties are still further increased by chords produced by chromatic alteration, by substitution, by suspension, and that these modifications are reproduced in all their inversions; some idea may be formed of the vast number and endless variety of *forms* of which the harmonic treatment of chords is susceptible.

Have all chords a defined and direct relation to one another?

Relation of chords.

All the chords of which we have previously spoken, have to each other, a more or less, direct relation; but there are others in which this relation almost entirely disappears.

Give an example of chords in which no direct or immediate relation appears?

Pedal note.

In Church music, through the use of the *pedals* by the organist, a low, middle or high voice, or *stop*, is often made to sustain a single sound during a certain number of measures; and the prolonged sound so produced, is called the *pedal* or pedal-note, because originally invented and used at the organ. Upon this *pedal*, or sustained note, a varied harmony is produced of good effect, and though the pedal note and the harmony bear only the remotest relation to each other, yet it is sufficient, if the relation is reëstablished in a proper manner at the conclusion.

At what period was the invention of a Bass accompaniment for the organ, independent of the voice?

Organ accompaniment for voices.

In the early history of instrumentation in the music of the Church, the use of the organ was limited to the support of the voices in the order in which their part was written, without mingling anything foreign with them. When the vocal bass was silent, the bass of the organ was also silent, and the left hand of the organist was then occupied in executing the part of the tenor or contralto. To LOUIS VIADANA, Chapel-master of the Cathedral of Mantau, the invention of a bass, independent of the voice, to be played upon the organ or any keyed instrument may be ascribed; as in a treatise upon this subject published in 1606, he is the first to give precise rules for the treatment of such an accompaniment.

Viadana. 1606.

How did Viadana express the chords of the different voices, as designed to be played by the organist?

Invention of figured-bass.

The prolonged note, as used by VIADANA, from the fact of its not

being interrupted, like the ancient bass, he called *continued bass*. By means of figures placed over the notes of this bass, he expressed the chords of the different voices, thus dispensing with the writing, upon the part of the organist, of all the accompaniment belonging to the different voices. This part, surmounted by figures, received in Italy the name of *partimento*, and in France that of *figured-bass*.

What degree of the scale is called the Dominant?

Dominant.

The fifth degree of the scale is called the Dominant.

What then is understood by the Dominant chord?

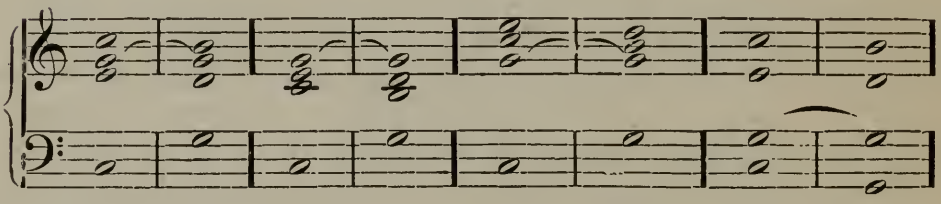
Dominant chord.

The chord founded upon the *Dominant* or fifth degree of any *mode*.

In the key of C—what is the Dominant chord?

The chord formed by the tones or notes, G, B, D.

Relation of Tonic and Dominant chords in key of C.



You say that the tones or notes G, B, and D, form the Dominant chord of C; but do not these same notes make the Tonic chord of G?

It is very true, that the same tones enter into the composition of the chord of G, that also form the Dominant chord of C; but in playing or conceiving of the Dominant chord of C, we must bear in mind the relationship of these two chords, and that we are playing in the key of C, or natural key; also, that we are simply modulating or forming a chord upon one of the degrees, the fifth, of the natural key—which, for the instant becomes a possible tonic—and that we do not in fact play a G chord, for if we did, we should make a transition into the key of G, which would require a foreign signature. To distinguish, therefore, between the *mode* in which we are playing, and a new *mode* to be formed on the dominant as a possible tonic; the chord formed upon the fifth degree of any *mode* is called the Dominant chord.

What degree of the scale is called the Sub-dominant?

Sub-dominant chord.

The fourth degree of the scale, is called the Sub-dominant.

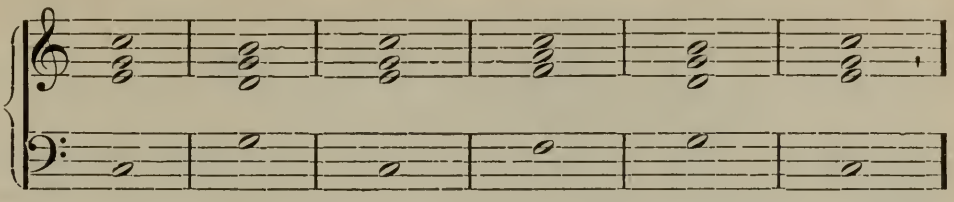
What then is understood by the Sub-dominant Chord?

The chord formed upon the Sub-dominant or the fourth degree of any *mode*.

What is the Sub-dominant chord in the key of C?

The chord formed by the tones or notes F, A, C.

Example of three principal chords of scale.



What is the difference between the Sub-dominant chord of C, and the Tonic chord of F?

They are both formed by a union of the same sounds, or tones F, A, C; but to distinguish the chord formed upon the *fourth degree* of the natural scale of C, from that of the key of F, which would require a foreign signature, the chord of the fourth degree, is called the Sub-dominant chord.

What then is the relation between the Tonic, Dominant and Sub-dominant of any scale or chord?

Relation of the three principal chords in any key.

The relation between these three chords is very important. The Tonic in the scale, connects its chord with that of the Sub-dominant; while the Dominant connects its chord with that of the Tonic. The Dominant chord, therefore, bears the same relation to the Tonic chord, that the Tonic chord does to the Sub-dominant chord.

What is meant by the term Progression, as applied to chords?

Progression.

The laws of Harmony require that every chord be considered, not merely by itself, but also as connected with other chords, that precede and follow it. In a succession of chords, the harmonies must flow smoothly from one to another, and this movement of one chord to another is called *progression*.

You say that the chords of the Tonic, Sub-dominant, and Dominant, are the principal chords in any mode—what are the individual uses of these chords?

The Tonic chord is usually the commencement of a melody or movement, and is also almost always the termination of a movement. The chords of the Dominant and Sub-dominant are used in forming modulations and transitions, and in cadences.

The Dominant chord in C, for instance, has B for its third degree. B is the seventh degree in the scale of C. What term is applied to the seventh degree of the scale in connection with the natural movement or progression of the Dominant chord?

Leading Tone.

It is called the leading tone, because the peculiar tendency of the seventh degree is to move to the Tonic, and in accordance with this almost invariable rule, it will be found, that the chord which follows a Dominant chord, will be one which shall contain the Tonic of the scale, either as *third*, *fifth* or *octave*.

What term is applied to this natural progression of the Dominant and Sub-dominant chords to the Tonic?

Cadence.

The progression of the Sub-dominant and Dominant chords to the Tonic is called a *cadence*.

How many kinds of Cadences are there?

Three—Authentic, Imperfect, and Plagal.

What is understood by an Authentic Cadence?

Authentic cadence.

The last chord being that of the *tonic*; the last chord but one must generally be that of the Dominant preceded by that of the Sub-dominant.*

What is an Imperfect Cadence?

Imperfect cadence.

Though the last chord must be invariably that of the Tonic, yet the melody is sometimes allowed to finish upon some other interval than the octave, such a cadence is called imperfect.

What is a Plagal Cadence?

Plagal cadence

When the Dominant chord is sometimes, very rarely, omitted; and the Tonic chord is immediately preceded by the Sub-dominant, the cadence is termed the *plagal cadence.*

What chords of the Diatonic Major Scale have major-thirds; or in other words, are Major chords?

Major chords.

The chords of the First, Fourth and Fifth degrees have Major-thirds.

What chords have Minor-thirds, or, are Minor chords?

Minor chords.

The chords of the Second, Third, Sixth and Seventh degrees have minor-thirds, and are in consequence Minor chords.

Do all chords have a perfect Fifth, that is, does not the fifth degree change in any chord?

All chords, both major and minor have a perfect Fifth, with the exception of the chord of the seventh degree.

What is the peculiarity of the chord of the Seventh degree?

Diminished triad or chord.

The chord of the Seventh degree differs from all others in having a diminished instead of a perfect fifth; which peculiarity gives it the name of the *diminished triad.* A perfect fifth consists of three tones and a half, while a diminished fifth contains but three tones.

Is there any difference in the formation of the Dominant chord in either Major or Minor modes?

Dominant chord always Major.

No; the Dominant has a major triad in both major and minor modes.

How are the Tonic and Sub-dominant chords affected?

The chords of the Tonic and Sub-dominant are major, in major keys, and *minor*, in *minor* keys.

Do all Dissonant chords offend the cultivated ear?

Natural Dissonant Chords.

No; there are some Dissonant chords which do not offend the ear even when heard directly, and without preparation, and such are called

*NOTE.—(In the previous example showing Tonic, Dominant and Sub-dominant Chords, the progression is that of an Authentic Cadence, and it will be noticed that the melody (soprano part), is in the *octave*, where it almost invariably belongs.)

Natural Dissonant Chords. There are others which would have a disagreeable effect if the dissonant note were not at first heard in a state of consonance. The necessity for this gives rise to the term, Preparation of the Dissonance; and this kind of chords is designated by the term, Chords by Prolongation. In other chords, one note is substituted for another which enters more naturally into their composition. In this condition these chords are called Chords by Substitution. Chords by Alteration are those in which there is momentary alteration of one, or several notes, by the introduction of an accidental *sharp*, *flat*, or *natural*. In other chords, harmonies are produced by the combination of the effects of prolongation, substitution, and alteration.

Prolongation.

Substitution.

Alteration.

What is the meaning of the term Arpeggio?

The term Arpeggio is derived from the Italian *arpa*, and denotes a reiterated succession of the several notes which compose any chord. In distinction from the term Broken-chord, it applies to a succession of notes to the extent of two or more octaves. All instruments played with a bow are capable of producing passages in *arpeggios*, but its execution more properly appertains to the piano-forte.

Arpeggio.

What is understood by an Arpeggio Accompaniment to the voice?

An accompaniment, the passages of which chiefly consist of the notes of the several chords taken in returning successions.

What is Modulation?

Modulation is the art of conducting harmony in composition, or extemporary performance, through those *keys* and *modes* which have a due relation to the fundamental, or original key.

Modulation.

Why is it advisable, even necessary, to modulate, or pass from one key to another and from mode to mode?

Although every composition has its principal or governing key, yet for the sake of contrast and relief, it is not only allowable, but necessary, to pass from key to key, and from mode to mode, and to lead through those transitions of tone and harmony which interest and delight the ear.

Necessity of modulation.

Are Modulations produced in a similar manner in different compositions?

Artistic modulation is a quality of the greatest importance, and yet is an art most difficult to prescribe rules for. Sometimes a gradual and almost imperceptible evolution of harmony is requisite; at other times, a bold and sudden change of key is necessary to produce effect.

What is the difference in the meaning of the term *Modulation*, when used in its technical sense, or as generally applied?

Modulation, in its technical sense, means a transition from one key to another; but as generally used, it applies to the art of arranging melody and harmony without leaving the original diatonic.

How may Modulation be effected?

How effected.

In Modulation, a change, or passage from one key to another may be effected, by passing at once to a new tonic or dominant; or, as is more satisfactory, by first introducing some chord characteristic of the new key into which we wish to pass.

Into how many classes may all Modulations be distributed?

Classes of Modulation.

Into three classes: Natural, Abrupt, and Enharmonic.

What is understood by Natural Modulation?

Natural Modulation.

In Natural Modulation we only pass from any given key to another which is closely related to it, that is, to one of which the signature differs by not more than one sharp, or one flat.

What are the Related Keys of any given Major Key?

The Related Keys of any given Major Key, are:
First. The major of its Dominant and Sub-dominant.
Second. Its own Relative Minor, and
Third. The Relative Minors of its Dominant and Sub-dominant.

What are the Keys related to C major?

The keys related to C major, are G and F major, and A, E and D minor.

What are the Related Keys of any given Minor Key?

The Related Keys of any given minor key, are:
First. The minor of its Dominant and Sub-dominant.
Second. Its own Relative Major,
Third. The Relative major of its Dominant and Sub-dominant.

What are the Keys related to A minor?

The keys related to A minor, are E and D minor, and C, G and F major.

What is understood by Abrupt Modulation?

Abrupt Modulation.

All sudden modulations into *keys* which are not closely related to the original *key*.

What is understood by Enharmonic Modulation?

Enharmonic Modulation.

Enharmonic Modulations are effected by altering the notation of one or more intervals belonging to some characteristic chord, and, by this means, changing the key and the harmony into which that chord would naturally have resolved.

What may be considered as the distinguishing quality in a composer?

There is no branch of Musical Science more necessary to a composer than Modulation, and to conduct the harmony with ease and grace is a distinguishing quality in a composer.

Into how many different Keys is it possible to move ?

Number of possible keys.

There being twelve semi-tones within the octave, and as any one of these may be taken as the *basis* of a Key, and as every Key so formed may be major or minor, there are consequently not less than twenty-four Keys into which, in modulating, it is possible to move.

To what branch of musical art do the laws by which Modulations are effected appertain ?

Counterpoint.

The laws by which we pass from one accord to another, form the rules of Counterpoint.

What was the comparison, made by the Italian composer Piccini, to the art of modulation ?

Piccini.

PICCINI compares modulation to the turning off from a road on which we are traveling. The ear is willing to follow us—it even wishes to guide us—but it expects that, when we have brought it to a halt, it should find something to repose upon as a recompense for the journey.

What are the difficulties of Modulation

To devise a melody according to a natural order and unaffected plan of modulation, never to deviate but for a purpose, and to return to it with ease, are the difficulties in the art.

What is understood by the term Transposition ?

Transposition.

By Transposition, is meant a change in a composition, either in the transcript, or in the performance, by which the whole is removed into another key, higher or lower, as the compass of the voice, or instrument, may require. In order to render the transposition exact, all the intervals must be preserved in the new key, as in the original.

What is meant by Transition ?

Transition.

Transition, is the changing the genus or *mode*, in a sensible but regular manner. Transition is also the softening a disjunct interval by the introduction of intermediate sounds.

Does not the term Modulation comprise the different changes as occurring and indicated by the terms Transition and Transposition ?

Modulation comprises the *harmonic changes*, which may occur in a succession of chords, and at the volition of the composer; but, in Modulation, a difficulty arises in the selection of proper *keys*, as not every succession of *keys* will please the ear. There must be some analogy, some immediate relationship between the *key* which is dropped and that which is taken up; and yet there are a great many instances, in which the modulation must be unexpected in order to be agreeable.

Modulation being a necessary part of musical composition, and at the same time being subject to the demands of the ear, the rhythm, and the *forms* of phrases,—what kinds of Modulation are made use of?

Kinds of Modulation.

There are two forms of Modulation, the one, principal, which indicates decidedly the style of the composition; and the other, accessory, and

only episodical. The principal modulation, having for its object, not only to contribute to the variety of the composition, but to present with clearness the thought of the composer, admits only the kindred, or analogous *keys*, of which we have spoken; whereas, incidental modulations, being designed to arouse the attention of the hearer by their striking effects, are not subject to any such law. The more natural and simple the former, the more satisfactory they are; the more unexpected the latter, the more they enhance the effect.

Choice of Key.

Whatever may be the principal *key*, chosen by the author of a piece of music, several other keys are grouped about it, in such a manner as to have much analogy with it; for, if it is a major key, we find first the relative minor key, that is to say, that which has the same number of *sharps* and *flats*; then that which has a sharp or a flat more, and, lastly, that which has a sharp or a flat less; if, on the contrary, it is a minor key, we find first the relative major key, that which has the same number of sharps or flats, and then those which have a sharp or a flat, more or less. In the adoption of either one of these *keys*, there is room for choice; for it is obvious, that if there were only one way in which we could leave the principal key, the modulation would be always foreseen, and, from that moment, the pleasure derived from the music would be almost, if not entirely, lost. It is enough, to make a modulation agreeable and regular, that it should proceed from the principal key, to one of the analogous keys. For example, we will suppose a major key*—D, for instance,—in which there are two sharps, namely: F and C; the idea of the composer may be equally simple and natural, whether he conducts his modulation into B minor, in which there is the same number of sharps, whether the modulation passes into A, in which there is one sharp more, into *F* sharp minor, in which there is also a sharp more, or into G, in which there is a sharp less; fancy alone determines the choice.

Modulation usually confined to four different keys.

Every principal modulation, therefore, may be made into four different keys, and is usually confined within these limits, it having been demonstrated, that every thing which goes beyond them offends, instead of pleasing the ear. The boldest composer does not allow himself to ramble, or give himself up to imagination, in change of *key*, until he first regularly establishes the principal modulation; but having done this, other and unexpected changes, far from displeasing the ear, afford the most lively pleasure.

While the composer has the option of four different Keys in which to write, which one is usually adopted, in preference to all others, for frequent repetition?

The most simple, natural and universally adopted modulation, is that in which the melody passes from a major key into another major key, which has a flat less, or a sharp more, as, for instance, from D to A, or from a minor key to its relative major key, as from B minor to D major,

NOTE.—**A key in the major mode.* The mode is *major*, when the third note of the scale, in any key, is at the distance of two tones, and the sixth at the distance of four tones and a half, from the first. The mode is *minor* when these two intervals are half a tone less.

yet some musicians have preferred modulation less common, and make use of them habitually. ROSSINI, frequently made use of the modulation from D major to the key of F sharp minor; that is, he modulated from a major key to a minor, with one sharp more.

There is no branch of Musical Science, the complete mastery of which is so necessary to a composer, as that of Modulation. It may be said to be "the key which opens to the sympathetic and educated ear, the treasure-house of harmony." As melody signifies a progression of single sounds, so, in the Science of Harmony, does modulation signify a progression of chords or mixed sounds. To conduct the harmonic changes, the *modulation*, with ease and grace, is a distinguishing quality in a first-rate composer. It may be laid down as a rule, in this connection, that in modulating upon the piano-forte, or upon the organ, one of the fingers should remain upon the connecting-tone, that key which is to form a part of the succeeding chord, by which means a smoothness is imparted to the transitions, readily perceived by the ear. For bold and sudden effect, these connecting links of harmony are dispensed with, and the changes are produced by playing chords in remote keys or those lacking tones in common.

CHAPTER IV.

RELATIONS OF SOUNDS. MELODY, RHYTHM. HARMONY. COUNTERPOINT. COMPOSITION. CANON. FUGUE.

What may be said of the Relations of Sounds?

Relations of Sounds.

Of all the operations of the mind, that by which a composer conceives of a composition—and which thought must perforce include the form of the composition, arrangement of the combinations of sounds, rhythm, and last, though not least, the general effect of the performance of the piece—this operation of the mind; the composer will call it a simple thought, an occurrence of the mind, an impression; is the most difficult and the most wonderful. When we consider that the composer must collect his ideas, his impressions of melody and accompanying harmony, and fix them in a well defined shape, a perfect whole, and that without hearing his music; and, as is often the case, without recourse to an instrument as a help to the ear, the complications of this singular art may be in a measure realized.

Art is an aid to genius, and neither can exist or progress alone. Genius invents—and the first created form must needs be marred with error. Everything is susceptible of improvement; and Art, with her inviolable rules, steps in, and removing the dust and chips of the workshop, leaves the created form perfect in its completeness.

Sounds as forming the basis of all music and musical effect, must be treated in different ways, but the principal divisions of sounds are—simple sounds, when following each other in succession, and called Melody; and simultaneous sounds, or sounds heard together, called Harmony, which relations of sounds are sensible to all.

Melody.

The human voice is the basis and model of music. The voice is the first of instruments, at once the most touching and the most fruitful in the variety of its effects, and by itself gives only the idea of successive sounds, without even suggesting the possibility of their simultaneous utterance.

Melody is readily caught and seemingly understood by even the untrained, uneducated ear; it draws the attention of those who are entire strangers to musical studies, upon whose ear the harmony of accompaniment strikes in vain. The people of western Europe are the only ones

who have combined the use of melody and harmony since the middle ages; antiquity seems to have possessed very little, if any, knowledge of it, and the Orientals do not understand it when they hear it. The musical scale of some nations does not admit of harmony, while it is almost the necessary result of our gamut. Melody is common to all countries and to all times; but its *forms* are variable, like the elements which enter into its composition.

Melody not controlled by fancy

It must not be imagined that melody, that of the popular song, for instance, has no other rules than those of fancy. The freest, and the most original genius, when it invents airs, obeys, unconsciously, certain laws of proportion, the effect of which is no more conventional than that of the drum upon the files of soldiers who march to its beat. Nor can it be supposed that this regularity of form affects those only who have studied the principles of music; who ever has an ear not absolutely insensible, perceives its effect, without analyzing his sensations.

What is understood by Rhythm in music?

Rhythm.

Time.

The different degrees of quickness and of slowness, arranged in a regular order, constitutes what is called Rhythm in music. It is by rhythm that this art excites the most lively or the most melancholy emotions—and repetition increases the effects of rhythm. For instance, a *quarter-note* followed by two *eighths*, is a succession continually met with in music, without being observed; but let it be prolonged a certain time, and it will become a rhythm capable of producing the greatest effects.

Repetition increases the effect of rhythm.

Variety in rhythm.

Rhythm is susceptible of much variety. In slow movements, such as the *largo*, and the *adagio*, it is almost imperceptible; but in moderate or rapid movements, it is very remarkable. Sometimes it is perceptible only in the leading air; sometimes it is found in the accompaniment; and there are instances in which two different rhythms—the one placed in the air, the other in the accompaniment—combine to produce a mixed effect.

Music without rhythm.

Music deprived of rhythm is vague, and cannot be long continued without becoming wearisome. Still, melodies of this kind are sometimes employed with success to express a certain melancholy reverie, a repose of the passions, a state of uncertainty, and other phases of similar character.

Rhythm, a law of proportion.

Rhythm is one of the laws of proportion, to which melody is subject. It is the first and the most imperative; it admits the fewest exceptions, and offers the strongest inducements to obedience.

Rhythm either simple or compound.

The perception of rhythm in music is either simple or compound. It is *simple* when only one kind of combination of time is heard; it is *compound* when different kinds of combinations are heard together.

Elements of Rhythm.

The elements of rhythm are the *parts* of the measure, and their divisions, whether double or triple. The fewer the elements of the symmetrical order, the more simple is the sensation. The simplicity of the sensation of rhythm diminishes as the number of elements entering into its composition increases. The effect of a very simple rhythm being to

affect the organ of hearing in a uniform manner, the perception of it is easy; but the effect is not the same when the rhythm is produced by numerous elements, variously combined.

The elements of a measure are the notes forming that measure, and by their relative symmetry is meant the similarity and relative values of the notes in the measure.

Phrasing.

From such combinations of various elements, results a new relation of numbers. In fact, the ear, without counting the number of measures, is sensibly affected by that number, hence arises the necessity of repetition; and, if the ear is satisfied in this respect, a new kind of rhythm is created by the symmetry of the phrases, and this rhythm constitutes the phraseology, which is called, in music, *carrure des phrases*, that is to say, the *quadrature* or balancing of the phrases. The necessity of symmetry, in the number of corresponding measures, creates a new kind of rhythm, when this symmetry no longer exists in the elements of the rhythm of the time; and this new rhythm is the more satisfactory to the ear, according to the exactness of the resemblance in the arrangement of the rhythmical elements of each measure.

Sensations produced by rhythm.

The sensations produced by Rhythm depend upon the phrasing, that is to say, upon the number of bars, or measures, in each phrase, and upon the elements combined in each measure; and, in proportion as the symmetry of arrangement in the elements composing each measure is increased, or lost, so the sensations are increased, or weakened.

The arrangement of the phraseological rhythm is not always regular, but the less regularity there is in the arrangement, the more feeble is the perception of the rhythm.

Measures in a phrase.

There are usually four measures in a phrase, which phrase being repeated forms a period at the eighth measure. These phrases of four bars each, are again frequently, if not always, subdivided at every second measure, where a short pause, or comma, occurs.

Quadrature of phrases.

The expression—quadrature of phrases—which is ordinarily made use of to designate the phraseological rhythm, might lead one to think that it is absolutely necessary to compose all phrases in four measures; but there exists no such necessity; for, as there is a triple rhythm in the divisions of a measure, there is also a triple rhythm in phrases. A phrase of three measures, if it has another phrase of three measures to correspond with it, will be in perfect rhythm; and the rhythm will be especially agreeable, if the arrangement of the elements of the rhythm of each measure correspond perfectly in the two phrases.

There are also corresponding phrases of five measures each; but, in respect to them, the same observation may be made, as of the rhythm of five divisions of the measure; the ear is absolutely unable to apprehend the relation of this quintuple combination, and if used at all, they must be separated into alternate double and triple rhythms; the symmetry resulting from repetition producing relations of order which in a measure satisfy the ear.

In phrases of four measures, a *rest* frequently occurs in the second measure, in which case, the rhythm requires that the same musical pause shall be felt in the supplementary, or corresponding phrase. Sometimes the musical sense remains suspended after the second phrase of four measures; in which case, a third phrase of four must be added to satisfy the ear.

A piece of music does not always contain an equal number of measures; for it often happens, particularly in the *finale* of an opera, or in any piece written for several voices, that the final measure of one phrase serves also as the first for another phrase, which makes the number of measures at the end unequal, without offending the ear; indeed, this kind of overlapping, when judiciously done, is an ornament. It very rarely happens, on the part of the composer, that badly arranged phrases occur; but, in the execution of the music, it requires peculiar gifts of musical perception to detect the author's meaning of the phrases, and to render that meaning intelligibly. Among the popular melodies of Scotland, Switzerland, etc., irregularities of rhythm occur, but are not disagreeable, even when a single phrase of five, or of three measures, occurs in the middle of other phrases. In this form of melody, it is the irregularity in the rhythm which lends such an attractive charm, giving as it does, a peculiar, wild, weird physiognomy, so out of semblance to the usual accepted forms, but at the same time, that which is momentarily attractive and pleasing, from the very fact of its being irregular, soon becomes monotonous.

Irregularity of rhythm.

Melody is subject to three conditions, upon which its existence depends—fitness or relation of tone, rhythm and number. One of the most important conditions to melody—modulation—was treated in the previous chapter. Instead of being obstacles to the development of ideas in the mind of the composer, these laws—tone, rhythm, symmetry of number, and modulation,—are so essential to the musician, that he obeys their laws without observing it, and almost by instinct; his mind being wholly occupied by the graceful, energetic, gay, or impassioned character of his melody. The faculty of inventing, is a mystery which none but composers themselves can comprehend.

There are some melodies which are attractive of themselves and without extraneous ornament, even that of accompaniment; but they are very few. There are others, and more frequently, which, though purely melodious, require the assistance of harmony of some sort, in order to produce their effect. There are other melodies, again, the origin of which is in the harmony which accompanies them. A person who is not insensible to the effects of sound, easily seizes the character of melodies of the first kind; hence, they become quickly popular. Melodies which do not produce their effect without the aid of an accompaniment of some sort, do not require great musical attainments in order to be felt; but still they can only please ears which are accustomed to hear music. Melodies of the third kind, which are called harmonious

Melody requires the ornamentation of Harmony.

melodies, musicians alone are competent to appreciate; because, instead of being the result of a simple idea, they are complicated of different elements, and consequently require analysis in order to be comprehended; an analysis, which a musician makes with great rapidity, but which people in general, can only make slowly and with difficulty. They are not the less real melodies, but the air is not so readily perceived, and the study necessary to enable us to understand such music, should add to our enjoyment.

The more highly cultivated is the ear, the more capable will that organ become of comparing musical sounds and harmonies; and acting through this medium, the mind will be prepared to receive more enjoyment from music, and, always from the higher grades of music. Anybody can, everybody does, pass judgment upon music; some under the influence of a blind instinct, and without deliberation or actual comprehension of its beauties or meaning; others, by means of a cultivated taste, and with reflection. The enjoyment of music, the comprehension of music, requires attention and close study on the part of all; while none can derive much benefit from partial, imperfect or misdirected knowledge.

What is the meaning of the term Harmony, as used in music?

Harmony is a generic word, when applied to the science of chords, for when speaking of the effect produced upon the ear, by the occurrence of a succession of chords, we use the term "harmony of chords."

Harmony.

When several sounds are heard simultaneously, and, united together, strike the ear, more or less, agreeably, they receive the collective name of *chords*. The general system of chords, and the laws of their succession, belong to a branch of musical art, which is designated by the name of Harmony.

Has a knowledge of Harmony existed in all times?

Harmony a modern Science

Although it might be supposed, owing to the education of modern civilized nations, that the sentiment of harmony is so natural to man that it must have existed in him from all time; there is much to prove conclusively that the ancients had no idea of it; and the Orientals, even at the present day, are wholly unacquainted with its mysteries. The effect of what we call music—successions of chords—is unpleasant to them. The question, as to whether the Greeks and Romans possessed any knowledge of harmony, has been warmly controverted, but all to no decided purpose; for, in all the Greek or Latin treatises of music—the most important of which are the works of ARISTOXENUS, ARISTIDES, QUINTILIAN, ALYPIUS, PTOLEMY and BOECE—no equivalent of the modern word *harmony* is to be found. The *air* of an ode of Pindar, and that of a hymn to Nemesis, with some other fragments, are all that has been preserved to reach our times of the ancient Greek music; and in them are no traces of chords. The very form of the lyre and of the harp, the

small number of the strings, which could not be modified like those of our guitar, those instruments being destitute of necks; all these reasons give probability to the opinion that harmony was unknown to the ancients.

First traces of Harmony.

The first traces of harmony, make their appearance in the writers of the middle ages, towards the beginning of the ninth century; but it remained in a state of barbarism, until towards the close of the thirteenth century, at which time some of the Italian musicians began to give it agreeable forms. Among these musicians, the most distinguished were FRANCIS LANDINO, surnamed *Francesco Cieco*, because he was blind, or *Francesco d'egli organi*, on account of his great skill upon the organ; and JAMES OF BOLOGNA.

Francis Landino. 1357–1390.

James of Bologna.

Dufay. 1398–1465.

Binchois. 1400–1460.

Harmony was afterwards greatly improved in the hands of two French musicians, WILLIAM DUFAY and GILES BINCHOIS, as also by JOHN DUNSTABLE, an Englishman, all of whom lived during the first half of the fifteenth century. Their pupils and disciples, added to the discoveries of their masters, and since that time, harmony has been continually enriched by the production of new effects.

The habit of listening to harmony, from our infancy, makes us feel the need of it in music. Nothing is more natural, and it is rare that two voices sing together, without endeavoring to harmonize—to make concords. Each voice being able to produce but one sound, when united, the two voices can only produce chords of two sounds; and these are the simplest possible chords, and are designated by the name of *intervals*, as expressing the actual distances which exist between the two sounds; or the difference in the *pitch*. The interval between two adjoining sounds is called a *second;* that between two sounds, separated by another, a *third*; that which includes four sounds, a *fourth*; and so on, according as the distance from one sound to another is increased.

The Intervals.

Refer to chapter II, 2d part.

Any sound, while still preserving a common denomination by means of the idea of positive existence attached to the name of the note producing that sound, may be presented in different aspects, as being made *sharp*, *natural* or *flat*. Taking D, for instance, it remains D, although we may hear it played or sung, D ♯, D ♭ or D ♮, but it being in either case the *second* of C, that interval of a *second* will be, more or less, extended or contracted. An interval reduced to its narrowest limits, and in which we find only the signs of a single key and mode, is called a *minor* interval; while the same interval, in its greatest extension, relative to the key, is *major*. If, by a momentary alteration, which does not conform to any key, we construct intervals smaller than minors, or greater than majors, we designate the first by the name of *diminished*, and the others by the name of *augmented* intervals. The different degrees of extension of the intervals are, therefore, of four kinds—*diminished*, *minor*, *major augmented*.

All intervals do not produce the same effect; some chords of two sounds please by their harmony, whilst others affect the ear less agreeably, and can satisfy only when united again with other intervals. To

Inversion.

agreeable effects, the term *consonance*, or accord, is applied, and to the others, that of *dissonance*, or discord.

Inversion.

The intervals, both consonant and dissonant, have the property of *inversion;* that is to say, any two notes whatever may be, in regard to each other, in an inferior or superior position.

Inversion is a source of variety to the harmony; for it is merely necessary to change the position of the notes to obtain entirely different effects.

Consonant intervals are agreeable of themselves, and their succession is free, that is, any number of consonant chords may succeed each other. Dissonant intervals can be agreeable only when connected with, and dependent upon a consonance. Two dissonances cannot succeed each other; and in the resolution of a dissonance upon a consonance, the dissonant note must be made to descend one degree.

Harmony, in the accepted, musical sense, is the Science which treats of the *forms* of chords, and of the laws which govern their succession, or progression; but, the term *chord* applying in music to an infinitude of combinations of musical sounds, each of which combinations is governed by certain relative laws, as well as by the general code of harmonic laws, the term *harmony* implies a subject, an explanation of the principles of which, to say nothing of even its brief study, is far beyond the limits of this work. In the previous chapter we have briefly enumerated the principal chords of the diatonic scale, but having interested the reader we are compelled to leave him to pursue elsewhere, and with proper text-books this most delightful and fascinating branch of musical knowledge. No musical education is complete without it; nor, can there exist a complete understanding or enjoyment of Music, in its endless variety of form and meaning, without a knowledge of the laws of Harmony.

Musical education never complete.

We use the expression, "complete musical education," in a general, rather, than in a literal sense. IN NO BRANCH OF SCIENCE OR ART IS EDUCATION EVER COMPLETE. To be sure we hear the expression, "graduated in music," every day; but rest assured that the person presuming, or assuming, the knowledge implied by the remark, comprehends not in the faintest degree the importance of their position, nor the length, and breadth, and depth, of the Science with which they claim intimacy. Knowledge is power, and an invaluable possession, but only those are wise whose knowledge enables them to learn.

History of Harmony.

The history of Harmony is one of the most interesting parts of the general history of music. Not only is it composed of an uninterrupted succession of discoveries in the collective properties of sounds—discoveries owing their origin to chance, to the desire of novelty, to boldness on the part of some musicians, as well as to the improvements in instrumental music;—but there is a portion of this history which is not unworthy of interest; it is that of the efforts which have been made to combine together, in a complete and rational system, all the scattered facts presented by practice to the greedy curiosity of theorists. The history of the theory is necessarily dependent upon that of the practice; for, as fast

as the genius of composers hazarded new combinations, it became more difficult to combine them in a general system, and to discover their origin; and, owing to the numerous modifications which the chords underwent, sometimes completely changing their primitive forms, many errors have of necessity been committed in their classification.

Until about the end of the sixteenth century, none but consonant chords and some prolongations, which produced prepared dissonances, were in use; with such elements, the harmonic forms were so limited that no one thought of uniting them into an organized science, or even imagined that there could be any systematic connection between the forms of chords then in vogue. The intervals were considered two by two, and the art of employing them according to certain rules, constituted the entire learning of the schools. Towards the year 1590, a Venetian, named

Monteverde.

CLAUDE MONTEVERDE, for the first time, made use of natural dissonant chords and of substitutions; from that time, the dominion of harmony was greatly extended, and the science which resulted from it became an object of attention to masters in the art. About fifteen years after the

Viadana.

successful innovations of MONTEVERDE, VIADANA, and some Germans who contest the invention with him, thought of representing harmony by figures, and, for that purpose, were compelled to consider each of the chords by itself. The name of chord—as indicating a union of harmonious sounds—was then introduced into the vocabulary of music, and Harmony, or *continued bass*, as it was first called, became an important branch of the Science of Music. For nearly a century, the new science remained in about the same state, though numerous elementary works were published during that interval with a view of clearing up the difficulties encountered.

Rameau. 1683-1764.

To RAMEAU, a skillful French musician, is due much of the credit of introducing and originating a system of harmony, in which all the chords were reduced to a single principle. The idea was perhaps suggested to RAMEAU by the experiment in physics, pointed out by a monk, named FATHER MERSENNE in 1636, in a work entitled "Universal Harmony," an experiment repeated by the celebrated mathematician WALLIS, and analyzed by SAUVEUR, of the Academy of Sciences;—and by which experiment it had been remarked that, when a string was made to vibrate, there were heard, beside the principal sound, produced by the entire length of the string—two other and feebler sounds, one of which was the twelfth, and the other the seventeenth, of the first, that is to say, the octave of the fifth, and the double octave of the third, which produced the sensation of the perfect major chord. RAMEAU, availing himself of this experiment, made it the basis of a system, the structure of which he explained in a "Treatise on Harmony" published in 1722. In adopting the idea of making certain physical phenomena the basis of all harmony, RAMEAU was obliged to have recourse to forced inferences, for all harmony is not included in the perfect major chord. A perfect minor chord was indispensable; and he imagined this chord as produced by

the sonorous body in a manner less distinct than the perfect major chord. RAMEAU had, too, the merit of being the first to perceive the mechanism of the inversion of chords, and therefore deserves a place among the founders of the Science of Harmony.

At the time when RAMEAU produced his system in France, TARTINI, a celebrated Italian violinist, proposed another theory, which was also founded upon an experiment with vibrating strings. By this experiment, two high sounds, vibrating in thirds, produced another low sound, which was also the third of the lower one of the two, which again produced the perfect chord. Upon this, TARTINI had established an obscure theory, which ROUSSEAU preferred to that of RAMEAU. About this time KIRNBERGER, a celebrated composer and a profound theorist, discovered the theory of *prolongations*, which explains in a satisfactory and natural manner, some harmonies, of which no other theory can give the law. At a latter period, CATEL reproduced, in France, this same theory, in a simpler and clearer manner. From these primary theories have sprung harmonies of various classes, with which the art has been enriched; the natural harmony once discovered—consisting of the harmonic triad, or common chord—it followed as a matter of course, that artificial harmony, which consists of a mixture of concords and discords all bearing an intimate relation to the harmonic triad of the fundamental, should be gradually developed. The perfection to which the Science of Harmony has been brought during the present century is owing to the genius, the patience, talents, and learning of those masters who would accept nothing conclusive, except it had stood the crucial test of rational, minute, profound investigation. Harmony constitutes the life, the beauty, the soul of Music, and without harmony there can be no real enjoyment in sound as productive of effects.

What is understood by the term Counterpoint?

Counterpoint.

By the term Counterpoint is meant the writing of Music according to certain laws. The word derives its origin from the fact that in the middle ages, music was indicated by a peculiar relation of *points*, or dots, the respective distances of which between several voices were called *point contra point*, *punctum contra punctum*, *point against point*, or, by contraction—Counterpoint. One who teaches the art of writing in music is called a professor of Counterpoint. The term "teacher of composition" is incorrectly used, as one does not learn to compose. The ability to compose is the gift of Genius, an inspiration, a phenomena which will forever remain unexplained. The true genius of inspiration writes, because he must express in tones the emotions of his being. Science will assist genius, but science can not create. Genius produces tone-poems, but the author of a work, be it an Oratorio, or a Symphony, destined to immortality; be it an Opera, or the simple Ballad of the people, can not tell whence comes his inspiration. He knows that he is impressed to write, that under certain conditions his thoughts flow more freely, but

why he does it, or how he does it, is forever a mystery. The process of combining notes, as representatives of sounds, according to rules of Counterpoint, would be long, tedious and destructive of all inspiration, if the composer, by means of well directed studies, had not become familiar with all these combinations, so that they are no more to him than are the rules of grammar, of which no one thinks in writing or speaking. That which is called Science, in music, is only a true science, so far as it has become a habit, which does not distract the imagination of the composer.

Very many—even among those claiming a knowledge of music, have the erroneous impression that by the following of certain laws and rules of Harmony and Counterpoint, music can be manufactured, in other words that a person under such conditions would be said to compose. Music can not be made to order. The greatest composers have had their hours, their days, months and years, when inspiration failed, when the secret chambers of their soul were locked and barred against all impressions of Genius. Conditions are necessary—material, physical, spiritual; then as we have previously remarked, Education must be called upon as an assistant in giving form to the creation—Science must aid Genius.

Composition in music differs from the other arts.

In poetry, as in some of the arts of design, composition is the expressing of a simple idea in the same form as conceived by the imagination of the artist, without complication of elements. In the art of music everything is complicated; for to compose is not merely to imagine agreeable melodies, or to find the true expression of the different emotions which affect us, or to make beautiful and novel combinations of harmony; to dispose of voices in an advantageous manner, or to invent fine effects of instrumentation; but it is to do all this at once—to see and hear with eyes and ears, as it were, supernatural—that is required of the composer. The complications of that operation of the mind called *composition* are limitless and beyond expression, and the obstacles are only lessened and finally overcome by courses of severe and scientific study.

During a period of about three centuries—from the end of the thirteenth to about the year 1590, it cannot be said that musicians composed, they merely arranged sounds. A few popular airs, or *folk songs*, and the chants of the Church, were the only melodies with which they were acquainted, and it was not uncommon to see the same air used as a theme for different compositions, and applied indifferently to every kind of words. No traces of expression, of enthusiasm, of passion, or of elevation, are to be found in the vast number of masses, motettes, glees, and madrigals of that day—a peculiarity the more remarkable, as it was precisely at that time that the excitement of the imagination was the most intense in religious controversy, in philosophy, in poetry, and in painting, that the genius of man was raised to the greatest heights, and that his passions were developed with the greatest force. It was during this period that poetry was enriched by the sublime creations of DANTE;

Dante. 1265–1321.

Michelangelo. 1569–1609.

Rubens. 1577–1640.

the language of colors was proclaimed by the pencils of such artists as MICHELANGELO CARAVAGGIO and JEAN PAUL RUBENS.

While the musicians of this period were creating the material resources of their art, it required the greatest perseverance of effort to arrange in order the chaos of varied forms of which the combinations of sounds is susceptible; and it cannot be denied that they displayed consummate skill in the management of the difficulties encountered, and that those untiring minds who laid the foundation of this science were men of genius.

Operations of the composer.

The composer having a musical idea, or thought, which he wishes to commit to paper and produce in a form to be understood and enjoyed by others, must perform one or all of the following operations: first, to give to each part, notes of equal duration; second, to make the duration of the notes of one of the parts shorter by half than those of another; third, to reduce them in one part to a fourth of the length of another; fourth, to connect the notes by *syncope* in one part, whilst another proceeds according to the time of the measure; or fifth, to mingle together these different kinds of combinations, including accidental points and various ornaments. The analysis of these different combinations has furnished five kinds of Counterpoint, or studies, which are called Simple Counterpoint of the first, second, third, fourth, and fifth kind. Simple Counterpoint is the basis of every composition, for it is applied at every instant and under all circumstances; it is impossible to write even a few measures without it. The study of Counterpoint is ordinarily commenced by writing for two voices, then for three, four, five, six, seven, and eight voices, upon a given or selected air. The greater the number of voices, the more complicated are the combinations. If we are writing for three voices, for example, we can put a single note for one of them, two notes of equivalent length for the second, and four for the third; and, if we are composing for four voices, we can add the syncope, etc. Studies of this kind, frequently repeated, will teach us to forsee all possibilities, to overcome all difficulties, and this without effort, and almost without reflection.

Simple Counterpoint.

Studies in Counterpoint.

Double Counterpoint.

When Counterpoint is susceptible of *inversion* it is called Double Counterpoint. A composer may never have occasion to use it in writing an opera, or operas; but in instrumental music, and the music of the Church, double counterpoint is frequently employed. In Simple Counterpoint, the composer attends only to the immediate effect of the harmony; but, in Double Counterpoint, he must know, also, what that harmony would become if reversed—that is, if the upper parts should become the bass, and *vice versa*. When the counterpoint is susceptible of inversion in three different parts, it is called Triple Counterpoint; if it is susceptible of inversion in four parts, it is called Quadruple Counterpoint.

Triple Counterpoint.

Inversion may be produced in several different ways. It may consist in a simple change of octave between the parts—that is, that which was in a lower part may pass to a higher, and *vice versa*, without chang-

ing the name of the note; in which case it is called double-counterpoint in the *octave*. If the inversion is produced on the octave of the fifth, either above or below, the composition is called double-counterpoint in the *twelfth*. If the inversion takes place to the octave of the third, it is called counterpoint in the *tenth*. The double-counterpoint in the *octave* is the more generally used, being more satisfactory to the ear.

When a composer undertakes to develop a subject, a phrase, a theme and to present it under all possible forms, as HAYDN and MOZART have done in their quartettes and symphonies, HÄNDEL in his oratorios, and CHERUBINI in his masses—the double-counterpoint offers immense resources, for which nothing can be substituted.

Imitation.

There are certain conventional forms in musical composition from which the most majestic and varied effects are produced. In analyzing music, certain phrases are often met with, the characters of which are more distinct than that of others, and which possess the advantage of being capable of frequent repetition, whilst they contribute to augment the general effect of the composition.

While these phrases admit of frequent repetition, it is not desirable to repeat them always in the same voice, or by the same instrument, for by so doing they would become monotonous and tiresome; for the sake of variety, therefore, and a more pleasing effect, the phrases which it is intended to repeat are passed from one part to another, and even, for the sake of a still greater variety, are often transposed a fourth, fifth, or octave higher or lower. A phrase, when thus conducted from one part into another, and varied in its position, takes the name of Imitation, because the voices or instruments mutually imitate each other; and it is called imitation in the fourth, fifth, or octave, according to the degree of elevation in which it is made. Imitation is usually free; that is, it is not always made with exactness from the beginning to the end of a phrase.

There are forms of imitation which are rigorous, and extend not only through the whole phrase, but even throughout the entire piece; such

Canon.

forms of imitation are called Canons. The Canon is a composition in which the several voices begin at fixed intervals, one after the other, and in which each successive voice sings the verse or the strain of the preceding one. This form of composition was formerly very much in vogue, canons were sung at table, the words of which were almost always humorous. PICCINI was the first who introduced *canons* upon the stage, in his opera of *La Buona Figliola* in 1760. PADRE GIAMBATTISTA MARTINI was the most learned and skillful composer of this form of musical art.

Piccini. 1728–1801.

Martini. 1706–178.

ROSSINI and his imitators have introduced the canon into many of their works; but their canons differ very widely from those of MARTINI. The former writers limit themselves, almost always, to making the principal phrase an agreeable air, neglecting altogether the subordinate parts; whereas, the canon of MARTINI, like those of all the masters who have known how to write this kind of music, is composed of as many

phrases as there are voices, which serve mutually for accompaniment, as they pass alternately from one part into another. CHERUBINI composed many canons which have a fine effect, and are of great purity of style. The imitation of canons may be made like the free imitation, beginning with the fourth, fifth, octave and even with any interval desired. The voice which commences the canon, is called the *antecedent*; that which imitates it, takes the name of *consequent*.

Double Canon.

Sometimes the canon is double; that is to say, two parts commence at the same time two different airs, and are followed by two other parts which imitate them. There are also canons in which the imitation is made by a contrary movement, which signifies that what is done in ascending, by one of the voices is done in descending by that which imitates, and *vice versa*.

Imitations may take the form in which the phrase recurs at intervals, being sometimes interrupted, in order to be afterward taken up; in which form it takes the name of Fugue, which word is derived from the Latin, *fuga*, flight; because, in an imitation of this kind, the parts seem to fly from each other, at the returns of the subject.

Fugue.

The Fugue, as created by such genuises as BACH, HÄNDEL, or SCARLATTI, is the most majestic, the most powerful, and the most harmonious of all musical forms. The fugue can not be employed in dramatic music, because its progress requires a development which would injure the effect of the scene; but in instrumental music, and especially in the music of the church, it produces admirable effects, and of a character entirely peculiar. The magnificent "Hallelujah" of HÄNDEL'S "Messiah," and the fugues of CHERUBINI'S *masses*, are models of this beautiful musical form. It must be acknowledged, however, that these beauties are of a kind that we cannot relish until after having become accustomed to them, because the complication of the elements demands an attentive and a practiced ear. The fugue has not always had the form which it bears at the present day; but, like all other branches of the art, it has been slowly brought to its present degree of perfection.

The parts of which a Fugue is composed.

The different parts of which it is now composed, are the *subject*, the *counter-subjects*, the *response*, the *exposition*, the *episodes or diversions*, the *modulated returns*, the *strettes*, and the *pedal*.

Subject.

The phrase to be imitated is called the Subject. This phrase is ordinarily accompanied by others, which form with it a double counterpoint, that is to say, the accompanying phrases are susceptible of inversion in such a manner as to change their position, by passing alternately from the lower voice to the higher, and from the latter to the former; these phrases of accompaniment are called Counter-subjects. When the fugue is written for four voices, or for four instrumental parts, there is ordinarily a counter-subject, in which case it may be both rich in harmony and free in its movements. Sometimes the composer employs two counter-subjects, in which case it is said that the fugue has three subjects. Such a fugue is more difficult to create; but it is less interesting,

Counter-subject

more scholastic, and has less variety. The imitation of the subject is
Response. called the Response. This response cannot be exactly like the subject, because if the latter modulates from any key to an analogous one, it is necessary that the *response* should lead back the ear from this new key into the original one; for it is precisely this changing from one key to another, that constitutes the interest in the fugue.

The inverted progress which one makes in the *response*, in regard to
Mutation. the subject, renders a slight change of interval necessary; and this change is called Mutation.

Exposition. The Exposition is composed of a certain number of returns of the
Episodes. subject, and of the response, after which come the Episodes, which are commonly composed of imitations formed of fragments of the subject and counter-subject. These *episodes* give variety and modulation to the fugue. When the composer has sufficiently developed and extended his subject, he goes back to the original key, and makes what is called the
Strettes. Stretta, or strettes, a word derived from the Italian *stretto*, (close,) because these are imitations, in a more lively style, of the subject and of the response. This part of the fugue—the strettes—is the most brilliant, and that to which the composer can give the greatest effect. When the subject is favorable, there may be several *strettes*, which become more and
Pedal. more lively. They are terminated ordinarily by a *pedal*, in which all the riches of harmony are united. A *pedal* can only be produced on a *tonic*, or *dominant*. It generally occurs in the original, or principal key of the fugue, though a pedal may be introduced in any relative key. The part which is immediately above the *pedal* must be considered as the real bass, and the harmony must be treated regularly with regard to that part. All regular progression of chords, and sequences, belonging to the same scale, may occur upon a pedal note; and even transient modulations, notes of embellishment, etc., may be introduced, as sequences of 7-6 on a dominant pedal.

It was not until about the commencement of the eighteenth century that fugues were created on the plan just explained. Previous to that time, there was nothing but the *fugued counterpoint*, i. e., counterpoint in four, five, six, or seven parts, the subject of which was taken from the psalms and hymns chanted in the church, with *imitations* and *canons*. The Italian composer PALESTRINA, in the sixteenth century, carried the *fugued counterpoint* to the highest degree of excellence, and in consequence it is often designated Counterpoint *alla* PALESTRINA. This composer succeeded in producing in this form of composition, seemingly so dry and so little favorable to inspiration, a sentiment of religion so calm and pure, together with a degree of majesty, that the scientific difficulties seem to have been met with ease, leaving the mind free to give appropriate expression to the sacred text. When PALESTRINA'S subjects are performed with the perfect traditional execution of the Sistine chapel at Rome, the impression which they leave cannot be equaled by any other in reference to grandeur of proportion.

CHAPTER V.

Instrumental Performance. Expression in the Execution of Music.

Into how many distinct classes may Instrumental performance be divided?

Instrumental performance is naturally divided into two distinct classes—the individual and the collective. That of the individual, relates to the playing upon individual instruments—solo playing—as, for instance, upon the violin, violincello, or the piano-forte; while the collective, refers to the combining the performances of a certain number of persons, so as to produce a united and increased effect in the matter of rhythm, harmony, volume of tone, and sentiment.

Into how many classes are Musical Instruments divided?

Classes of instruments.

As previously shown in chapter VIII, part first; Instruments are divided into five principal classes: the *first*, is composed of instruments played with the bow; the *second*, of instruments played by snapping the strings; the *third*, of instruments with key-boards; the *fourth*, of wind instruments; and the *fifth*, of instruments of percussion.

What may be said as to the necessary qualities on the part of the performer upon either of these classes of instruments?

Qualities necessary in the performer.

Each of these kinds of instruments requires peculiar qualities, to be well played. Instruments played with the bow demand especially a refined and delicate ear, to produce precision and purity of tone; together with strength and suppleness of arm, for the management of the bow. Good execution, upon instruments played by snapping the strings, cannot be attained without great strength of finger, to resist the impression and overcome the tension of the strings, in order to obtain a fine tone. Instruments with key-boards require length and great strength of finger, combined with suppleness and agility, which latter qualities can only be acquired by long practice, guided by certain rules. In order to acquire skill upon wind instruments, the same accuracy of ear is requisite as for stringed instruments, and besides, the faculty of moving the lips with facility, of modifying their pressure, and of regulating the respira-

Physical qualities.

tion—qualities which collectively constitute what is technically called the *embouchure*.

It would seem, without reflection, that any robust person could beat a drum; yet great differences are perceptible between different drummers. A certain suppleness of wrist is necessary; but more than that, a power of touch, indescribable, impossible to analyze, but which is none the less real.

Mental qualities.

Of equal, if not greater, importance, than these purely physical qualities necessary on the part of the performer, are those of sensibility and imagination. The organs of hearing—the ears—are not alone affected by music, and correctly speaking, from the ethical point of view, the mind alone enjoys it. One cannot play well, no matter to how great a degree of purely mechanical or physical excellence they may have attained, unless their perceptive qualities are acute, their imagination vivid; unless their mind grasps, unconsciously, the truths which the harmony would unfold; unless in short, the entire nervous organism is the most exquisitely refined—spiritual.

(The occasion does not demand, nor the limits of this work allow, us to enter into a detailed and complete analysis of Instrumental performance, we will confine ourselves therefore to performance upon the *violin*, *violincello*, *contrabasso*, *piano-forte*, and *organ*, as being the most instructive to our students, and complying with the intentions of this book.)

What two mechanical movements must be studied in playing the Violin?

Violin playing.

In the playing of bowed instruments—as the violin, violincello, alto, and contrabasso—the fingering and the management of the bow require great study. The fingering (or touch) is the art of forming the intonations

The Touch.

by the pressure of the fingers against the finger-board. This pressure of the finger must be exercised with force, as the pressure, by shortening the vibrating length of the string, more or less, cannot produce pure sounds, unless it is very energetic, for a string does not vibrate in a satisfactory manner, except when it is firmly fixed at its point of attach-

Precision.

ment, or *nodal point*. The next important item in fingering is precision, that is, the art of playing the fingers upon the strings in such a manner as to render the intonations just—to produce pure and correct tones. An approximation to justness is all to which ordinary instrumentists ever attain; absolute precision is gained by a very small number of artists. A delicate ear promptly informs the performer of the faults which he commits against precision, but this is not enough: to play with precision always, he must be gifted with a certain power of address, of *attack*, and must have had long years of practice. Of course there are different degrees of excellence in playing *just* or *false*, and but few acquire perfection.

The most difficult passages to play in violin music are those called *double string*, in which—producing the effect of two voices, the bow

touches two strings, and produces at the same time two intonations, which are the result of a combination of the fingers of the left hand. Besides the necessary influence of the fingers upon precision of tone, the bow has also an influence depending upon the manner in which it strikes the string, and, as the position of the left hand is fixed in a peculiar way, for each sound, the intonation may be greater or less, higher or lower, according to the pressure of the bow upon the strings.

The bow, and its use.

The action of the fingers upon the strings affects only the justness, or precision, of the intonations, and the purity of the vibrations. The quality of the tone, as more or less soft or loud, more or less harsh or mellow, is the result of the *bowing*—the management of the bow with the right hand. The celebrated violinist PAGANINI ascribes the extraordinary precision and effect of his playing entirely to the power of the bow.

But this management of the bow, which, in appearance, is nothing more than alternately drawing and pushing the frail implement upon the strings, is excessively difficult, and too often imperfectly understood. Here is the opportunity for the performer to illustrate, not only to how great a degree of mechanical—gymnastic—excellence he has attained by long and untiring, tedious practice; but, more than all, to demonstrate as to how lofty are his mental conceptions of the music he would interpret, how finely formed are his nervous sensibilities, how poetic, how lofty his nature and his art-ideals, how free from material grossness—how spiritual his inner self. The mind, the intelligence, controls the nerves and muscles which, by their contraction and expansion, cause the bow to touch the strings so gently, or with such superhuman force; and so, dependent upon the finer feelings, inborn in the true artist, is the tone of the player produced and modified in accordance with the delicacy of his understanding and mental conception.

Mental conception of the music.

The art of modifying the quality of the sounds produced must be an object of close study with all violinists. It was formerly thought that a good tone and correct execution could only be gained with a stiff bow, and to produce that stiffness, the bow was shaped almost like an arc of a circle, of which the hair formed the chord. It having afterwards been proven that a flexible, light bow was the better for all purposes, the rod of the bow came to be used in the form it now bears—a concave curve. The slight tension of the bow is modified by means of a screw at the end held in the fingers. The action of the arm must be reduced as much as possible, in order that by a free and unimpeded movement of the wrist alone, a perfect correspondence can be effected between the movement of the bow and the fingers of the left hand. Years of study—and even then but few can gain it—are necessary to gain the perfect independence of the wrist so essential to a skillful violinist. The effects which may be obtained from the four strings of a violin by means of the bowing are almost numberless. The nearer the *bridge* the strings can be put in vibration, the more powerful the tone produced. The nearer the bow approaches the finger-board, the more mellow, but the less

Modifying the tones.

powerful, the sounds become. Over the finger-board the tones produced are soft, but are not so resonant. In proportion as the performer removes the bow from the bridge, he diminishes the strength of his pressure upon the strings, and the quality of the sounds is also modified by a greater or less inclination of the rod upon the strings.

Early use of the violin.

In the earlier days of its use, and up to the end of the sixteenth century, the violin was simply a vulgar instrument confined to the playing of popular airs and dance music. In England before the twelfth century it was called *fithele*, a corruption of the Latin *fiducula*—or small lute, and from this is derived the more modern term *fiddle*.

When finally the instrument was introduced into the orchestra its players had but little skill, and LULLY, in 1660, complained of not daring to risk the insertion of the least difficult passages in his compositions as the symphonists were unable to play them. Up to the end of the seventeenth century neither France, Italy, nor Germany had a single school or the violin.

Italian violinists

Corelli. 1653–1713.

ARCANGELO CORELLI, born at Fusignano in Bologna, 1653, and founder of the Roman school of Violinists, was the first who seemed to comprehend what could be done upon this instrument. CORELLIS' sonatas and concertos are still considered as classic models. His immediate successors, VIVOLDI and TARTINI, extended the range of the instrument, while NARDINI, PUGNANI and their disciples gradually improved the method of bowing and fingering. VIOTTI finally enlarged the boundaries and the possibilities which had before him been assigned to the violin, by the beauty and grace of his compositions, the novelty of form which he introduced into his works as well as by his wonderful technical skill, brilliancy, expression and breadth of proportion combined. "Twenty-five Concertos for the violin," by VIOTTI, and published in Paris, between the years 1785–99, rank among the finest compositions for this instrument that are known. Italy and France possessed many great violinists, long before the German school had developed any proportions.

Viotti. 1753–1824.

German Violinists.

Benda. 1709-1786.

FRANZ BENDA, born in Bohemia in 1709, was the first who founded a school of violinists in Germany, and about the year 1790, JOHANN ECK, was recognized as at the head of German violinists.

Spohr. 1784–1859.

LUDWIG SPOHR, up to the time of his death, was considered the first violinist in Germany. SPOHR possessed most wonderful skill, but his fault, if it may be called a fault, lay in his too refined sensibility. His style was called "cold," because his polished elegance and intensely sensitive feeling would not allow those outbursts of passionate fire, that alone can captivate the mass of hearers. His poetic nature and expression were beyond the understanding of the million. The great beauty of SPOHR'S playing, consisted in his wonderful imitation of vocal effects—his pure singing tone. The nearer the tone of an instrument can approach the human voice in its effect, the nearer is art to the attainment of its object, for although instrumental music certainly raises lofty mental

emotions and passions, yet those emotions are vague in comparison with the full, deep and defined emotions awakened by the human voice. When it can be said of an artist, or any performer, that they possess the power of making their instrument *sing*, it is, perhaps, the highest praise that can be bestowed, testifying as it does, to the possession of a delicately refined organism, a noble, pure, poetic, spiritual nature.

French violinist.

The French violinists have been celebrated throughout Europe, for more than a century. LECLERC, whose style belonged to the style of CORELLI, was the first who entered the lists on equal terms with the great Italian artists. His music was long considered a classic model.

Gavinies. 1728–1799.

GAVINIÈS, surnamed the French TARTINI, was worthy the title for the greatness of his style of playing. The art of bowing was made a study and greatly improved by this artist. A set of studies entitled "Twenty-four Mornings," remain as a monument of his extraordinary talent. KREUTZER, RODE and BAILLOT, founded what may be termed the

Baillot. 1771–1842.

modern school for the violin. PIERRE BAILLOT, the contemporary of the two first mentioned artists and with whose name are connected all the classic traditions of France and Italy, deserves the glory of having established in France, one of the most brilliant schools in all Europe, not only by the pupils whom it has educated, but by the elevated style and character which it has sustained. BAILLOT is known and celebrated for his extraordinary genius and finished style as a performer, and as being the master of nearly all of the most celebrated violinists produced during the first half of the present century.

Paganini. 1784–1840.

NICOLO PAGANINI, one of the greatest geniuses that has adorned the present century, may be said to have created a new era in instrumentation, that of difficulties overcome, and a complete mastery gained over this most difficult instrument. Born at Genoa in 1784, of poor parents, he received during his earlier years nothing but brutal treatment, and such instruction from his father, who was a mandolin player, as the parent hoped might enable him to join some itinerent band of musicians. His mother, TERESA BOCCIARDO, dreamed one day that an angel came to her and predicted that her son would be a great artist, and even so it would seem, for the child was evidently a musician from his birth. After his primary instruction from his father, he received lessons from SERVETTO, and then from GIACOMO COSTA, while his progress was simply marvelous. At eight years, he composed sonatas, that even his teachers could not play, for the precocious boy in search of new effects, stepped aside from those traditional usages that had been the basis of instruction, and in his new creations of form introduced the greatest and unheard of difficulties. His inspirational work cost him also great labor before he mastered the difficulties, but his heroic labor in this direction laid the foundation for a success as a performer, which defied all comparison. Genius that he was, it can be said truly that he knew no master, other than himself, and to him must be given the credit of producing the harmonic and tone effects which before his time were unknown. But, if he enlarged the resources

of his instrument, his unfortunate desire for applause lead him to an abuse of the instrument, which too often carried him out of the domain of true art, for although technical skill is always admired, virtuoso-bravura playing does not always satisfy the taste, the musical, poetic, sensitive nature. As a composer, PAGANINI stands high, his works being rich in invention, and displaying a scientific knowledge of his art.

DeBeriot. Very high in the scale of violinists of the modern school, stands DE BERIOT, who is well known for his genuine talent, as a performer with a superb tone, a flexible and varied bow, and irreproachable intonation combined with great taste. Many of his compositions are to be found

Vieuxtemps. 1820. on all concert programmes of a high order. HENRI VIEUXTEMPS, the distinguished performer and composer, born in Belgium, in 1820, has acquired a world-wide celebrity as a violinist of the modern school. His sole teacher was DE BERIOT, and at the age of twelve years he passed an examination before the most critical school in the world—the Conservatoire in Paris. "His tones," says a high authority, "are remarkable for their richness and clearness; his use of the bow is beautiful; and he plays with that exquisite taste and expression, that calmness, sweetness and grace which kindles enthusiasm in the hearts of all who can be influenced by pure harmonies." His best composition is the "Concerto in E flat," which is considered a masterpiece. The order of the Knight St. Leopold was conferred on him by the King of the Belgians, and for a long time he held the position of solo violinist in the Imperial Chapel at

Ernst. 1814. St. Petersburg. HEINRICH WILHELM ERNST, the contemporary of VIEUXTEMPS, is among the great violinists of the age. In connection with STEPHEN HELLER, he wrote the "Pensées Fugitives." WILHELMJ and WIENEOWSKI, are noted artists of the present era, and too well known to need comment.

The violincello. In proportion to the difference in the size of the instruments, is the difference in regard to the playing of the violincello and the violin. While the violin is held in the hand with the body of the instrument at rest on the shoulder, the violincello rests upon the floor and between the knees of the performer, consequently an entirely different style of bowing and fingering is required to produce the charming effects which the instrument is capable of producing. The violincello is susceptible of as much effect in solos as in the orchestra. Its tone is full, sweetly musical and penetrating, and bears a close analogy to the human voice. The first who introduced the violincello into the orchestra of the opera,

Battistini. was BATTISTINI of Florence, a short time before the death of LULLI, Before that time, 1690, the bass-viol (having seven strings) was alone used for accompanying voices and for instrumental music. FRANCIS-

Franciscello. CELLO, a Roman violincellist, about the year 1725, was the first performer who made himself celebrated by the execution of solos, and

Berthaud. stood at the head of the Italian school. BERTHAUD, at the commencement of the seventeenth century, was considered at the head of the French school. Among his pupils were the brothers of JANSON and

DUPORT, the younger of the latter two, LOUIS DUPORT, has never been surpassed, in regard both to beauty of tone and dexterity of bow.

Lamarre.

LAMARRE, the pupil of DUPORT, and of HENRI LEVASSSEUR, teacher of the violincello, at the Conservatoire in Paris, were noted artists about the year 1800.

Duport. 1750.

JEAN LOUIS DUPORT, in the latter part of the last century was noted for his ability to execute, every then known difficulty for the violin, upon his instrument, the violincello.

The German school is noted for some violincellists of great merit.

Romberg. 1750.

BERNARD ROMBERG was the most celebrated of his time, and his concertos have served as models for the greater number of his successors. After him appeared MAXIMILIAN BOHRER and next to him DOTZAUR. England has produced two fine violincellists—CROSSDILL and LINLEY.

The Contrebasso.

The Contrebasso, which is a gigantic instrument, supplied with four strings in Germany, and with only three in France, Italy, and England, is the basis of the orchestra. It constitutes the lower bass—the foundation in fact of the harmonies which are supplied by joint action of the other instruments. No other instrument can supply its place for strength and fullness of tone. Owing to the length of its strings, the distance from one note to another is considerable, which compels the performer continually to change the position of his hands, so that rapid passages are very difficult of execution. It is rare that the performance on this instrument is satisfactory, for, among contrebassists, some confine themselves to playing the principal notes, neglecting those which seem to be less necessary, and others, more exact, produce but little tone in quick movements, as the concurrent action of the fingering and the management of the bow is very difficult to acquire. The contrebasso seems intended to fill out, to sustain, by its low sounds, the plan of an orchestra; yet in spite of its immense, unwieldy dimensions, the roughness of its tones, and the extraordinary difficulties of a delicate performance, it has been played upon in a manner to create astonishment, at least, if not to charm the ear.

Dragoneti. 1771–1846.

DOMENICO DRAGONETI, the celebrated performer on the double-bass, was born in Venice, in 1771. Endowed by nature with great talent, he made a study of this peculiar instrument, and at the age of twenty-four, played concert-programmes, consisting of sonatas, concertos, etc., composed by himself for solos upon the contrebass. The effects he produced are beyond description. No one, since him, has carried to such an extent the art of rendering difficult passages, and of managing with dexterity the clumsy bow of his instrument.

The stringed instruments, played with the bow, of which we have been speaking, compose the basis of orchestras, and were the only ones employed in them during the first half of the eighteenth century, either for the performance of dramatic or religious music. The operas of PERGOLESE, of LEO, of VINCI, and of PORPORA, have no other instrumentation than that of violins, violas, and basses. The accompaniments of the vocal parts, in those days, were an accessory of little comparative importance. The whole merit of the music consisted in the grace of the

melodies, and in the expression of the words. Wind instruments, which, by the different character of their sounds, contrast happily with the stringed instruments, and color the music with a great variety of tints, had not as yet taken their place in the orchestra, or were, at least, only of inferior and secondary importance. At the present day, wind instruments are considered of the utmost importance, but at the same time, violins, violas, cellos, and basses, always have, and always will remain the foundation of the orchestra, because they are capable of producing at the same time the greatest variety and sweetness of tone and the widest range of sounds. In order to derive from stringed instruments all the effects of which they are capable, in large orchestras particularly, it is essential that there should be a unity in the mode of execution—that is, that the same passages should be played in precisely the same manner by all of the performers; that all the bows should be drawn and pushed at the same moment as if by one arm; that the detached and the tied notes should be made at the same places and at the same instant; that the accents, the crescendo and diminuendo, the ritard and the accelerando should be given upon the same notes and at the same time; in a word, that there should seem to be but one violin, one violincello, one contra-basso. In order to comply with all of these requisite and necessary conditions to true orchestral execution, two things are of the utmost importance—an educated leader, and a company of individual artists.

Effect of string instruments how produced.

The organ.

When the difficulties to be encountered in the art of playing upon the organ, and particularly a large organ, are enumerated, it is not difficult to answer the question—why are there so few good organists? A thousand and one details enter into the duties of an organist besides the simple manipulation of the different key-boards, which, in fact, are much more complicated than those of the piano, since the difficulty of fingering is united with the severe resistance of the keys, to move which, requires great pressure. It is necessary, that the organist should learn to move his feet with rapidity, to play the bass parts upon the pedals when he would have his left hand at liberty to play the intermediate parts, which double attention requires very great effort both mental and physical; that he should know how to make a proper use of the various key-boards, to unite and separate them, and to pass from one to another at the proper time, and without interruption to his performance; that he should possess a knowledge of the effects of the different stops or registers, and a taste for the invention of new combinations of them; and last but not least, that he should at the same time, possess science and genius, to treat the services of the Church with majesty and dignity, and to extemporize interludes, preludes, accompaniments and pieces of every kind. The organist must be acquainted with the plain chant, and must be able to understand its notation, which is different from the ordinary notation, and must have a thorough knowledge of Church music, its form and history, as well as understand the construction of his instrument.

The organist and his duties.

This complication of difficulties taken into consideration it is not

astonishing that so small a number of great organists have appeared in three centuries, in proportion to the number of *virtuosi* upon other instruments. From the sixteenth to the end of the nineteenth century, Italy and Germany produced the greatest number. Among the Italian organists are CLAUDE MERULO, who lived at the end of the sixteenth century; the two GABRIELLI, and their contemporaries, ANTEGNATI, and especially FRESCABALDI, who were conspicuous from 1615 to about the year 1640. Germany, has produced FROBERGER, DE KERL, BUXTEHUDE, PACHELBEL, BACH, and the pupils of the latter. The greater number of these organists are distinguished for peculiar qualities, but there are few who have possessed all those which we have enumerated. JOHN SEBASTIAN BACH, is the only organist who can be said to have possessed all the requisite qualities. This great artist was one of those rare geniuses who are placed like beacons to enlighten the passing and coming ages. His superiority was so complete and supreme, that both as a performer and a composer, he has served as a model for all his successors, whose ambition has been to approach as nearly as possible, without hope of equaling his merit. Among French organists have been COUPERIN, CALVIÈRE, MARCHAND, DAGUIN, and RAMEAU.

Organists.

The piano.

The piano has scarcely any other relation to the organ, than that of a key-board, upon which the fingers are to be moved; and the qualities requisite in a good organist are far from those of the pianist. The touch—the overcoming by the action of the fingers the resistance of the keys, is entirely different, and so widely separated are the two branches of the art of instrumentation that they can not be united. One of the greatest difficulties encountered in touching the piano consists in drawing a fine tone from the instrument by a peculiar manner of striking the keys.

The touch.

This peculiar manner of striking the keys is—strictly speaking—the *legato touch*, and by "legato" we mean striking the keys firmly with a bent and supple finger, and the key, once struck, *held down* until the next is struck and held down in like manner. This style of instrumentation may indeed, in some respects, bear close resemblance to the organ method as introduced by BACH in his "Preludes and Fugues," in which the *legato* is strictly necessary in order to get the desired, and required, harmonic effect; but at the same time that a resemblance may be perceptible, the practical application of the same is quite different, yet of equally important effect. There are two quite different varieties of touch—the *legato* and the *staccato*, both useful and necessary at times and in certain movements; but, of the two, the legato is the most important and conducive to the greatest effects.

Tone, and how produced.

A correct position of the hand, and a continuous and prolonged study of certain finger movements, will, in the end give a necessary quality of suppleness; but no matter how supple or strong the fingers, and arm unless the fingers strike the keys in this peculiar manner, the desired, and possible, fine tone of which the instrument is capable will not be produced. But in making this statement, we do not pretend to say that the art of

drawing a fine tone from the piano is purely mechanical. It is with this as with every other art; its principle resides in the soul of the artist, and diffuses itself with the rapidity of lightning even to the ends of the fingers. There is an inspiration of sound, as there is of expression, of which it is one of the elements.

Qualities necessary to produce tone.

A fine tone, and an easy, smooth mechanical movement, are the indispensable requisites of genuine skill in piano-forte playing, but they are by no means the only ones. The artist must possess taste, to enable him to avoid the two extremes, into one or the other of which the majority of pianists fall; namely, the fault of making the merit of playing the piano consist in the ability to produce the greatest number of notes in the shortest possible time; and that of retaining it to expression alone. It is the proper mixture, blending of these two faculties that makes the fine pianist.

During the past century the variations of style in piano-forte playing, as governed by the schools of the greatest artists, may be divided into three principal epochs.

School of J. S. Bach.

The first epoch will be that of the school of BACH, in which the organ method, or *legato* style was exclusively practiced. JOHN SEBASTIAN BACH, in his "Preludes and Fugues," introduces a novel form of composition, in which the fingers of the two hands are required to play three, four, and even five, distinct parts, on a basis of classic harmony rather than melody. To play this form of composition the *legato* touch is absolutely necessary in order that the different harmonies shall be sustained. The tones produced upon the organ are sustained in the same manner, but the mechanical movement of striking the keys of the two instruments is widely different. In order to be a skillful pianist, upon this system, it is necessary to possess a strong perception of harmony, a finely wrought nature, keenly alive to the minutest rhythmical effects, and a hand in which each and every finger shall be equally apt in the execution of difficulties. The combination of difficulties presenting themselves in this style of playing are so numerous, and so great, that comparatively few pianists can truthfully be said to interpret the works of BACH and HANDEL. In our day, no one can play the strange, wild *fantasies* of LISZT, but the great artist himself; so with BACH died the pre-eminently greatest artist of that peculiar school.

School of C. P. E. Bach.

The second epoch, commencing with CHARLES PHILIP EMANUEL BACH, is that in which the pianists, feeling the necessity of pleasing through the medium of melodious effects, began to branch out from the severely classic school of their predecessors, and introduce the more showy, but less difficult, style of brilliant, running, scale passages and combinations of theme with variations. The head of this school in Germany was the son of the great BACH of the first epoch, and after him came MOZART, MÜLLER, BEETHOVEN, and DUSSECK. CLEMENTI, in Italy, adopted the same principles, and reducing them to a system, created, in fact, a grand school, the theories of which, all must study who

would reach superiority in the art. CLEMENTI'S pupils, CRAMER and KLENGEL, with some others of lesser note, brought this second epoch to a close.

Epoch of Hummel, *et al.*

The third epoch was that represented by HUMMEL and KALKBRENNER. These artists, accepting all that was really useful and scholarly in the preceding school, introduced a new plan of brilliant passages, consisting of distant intervals—*arpeggios*—and the grouping of notes in harmonic passages, independent of the scales. Undoubtedly, these novelties would have, indeed, enriched the music of the piano by affording mechanical means for rhythmic and harmonic effects, had they not been abused, but under the influence of this school, the art of piano playing was radically changed. MOSCHELLES, one of the foremost artists of this school, introduced even greater difficulties than those of HUMMEL and KALKBRENNER; but, as did his worthy contemporaries and immediate predecessors, he recognized the folly and detriment to true art of this style, and bravely fought to resist the torrent. At that time, as in our own day, the art of piano playing was too much the art of astonishing by means of wonderful feats of mechanical performance and endurance, its object was to amuse, rather than to interest and instruct. Musical education, refinement, intelligent interpretation, possible inspiration, are rarely thought of as necessary conditions to perfect playing upon the piano; a brilliant mechanical execution and the ability, by gymnastic feats, to make a noise are too frequently accepted as the all-important stock in trade of the popular pianist.

Causes of the variety of styles

Modern school

In what is now recognized as the modern school of piano-forte playing, the acknowledged heads may be found in CHOPIN, LISTZ and THALBERG. The former possessing, in connection with a remarkably formed technique, the most refined and spiritual feeling, the poetic temperament, the tender reserve, yet independence of character, that can alone interpret tone-pictures, free from the coloring and shading of surrounding and material circumstances. CHOPIN could not, or rather, in his maturer years, cared not, to play for the mass of listeners and concert-goers, who, impelled by fashion and the temptation of curiosity, go to see, but not to hear. His extremely delicate nature was too refined for their grossness, he could not breathe in their atmosphere, he cared not for their praises of his wonderfully novel mechanical effects, they could not understand or comprehend his enchanted tones, they were utter and entire strangers to the faintest conceptions of the meaning of the fires of genius that warmed and stirred his soul; the all-important tie was missing that would nerve the one and educate the other, the bond of spiritually intellectual sympathy. In LISZT, we have the direct opposite of what was the former; an artist craving noteriety, feeding upon applause, and using the most extravagant means to obtain the same. In THALBERG, we had one of the most remarkable pianists of this century. The pupil of HUMMEL, he gained the technical skill of that artist, and to it combined a grace of expression peculiarly his own. His playing produced

Chopin.

Liszt.

Thalberg.

a peculiar singing effect which gained him enviable reputation as a pianist. Among the prominent artistic pupils, followers and successors of these are RUBINSTEIN, VON BULOW, RAFF, SAINT SEANS, MMES. SCHUMANN and ESSIPOFF.

It is one of the greatest gifts, if not the choicest blessing of our Creator—this sensibility to sweet sounds. We feel, we know that we enjoy, but how the emotions are produced, it is difficult, impossible to explain. To the young artist, the amateur, the student, the manner of striving to create effects in order to produce emotions, should be a subject of continuous and close study. The softness of sounds, generally produces impressions of calmness, repose, tranquil pleasure, and of every gradation of these different states of the mind. Loud, boisterous, and piercing sounds on the contrary, excite strong emotions, and this is why the majority of human beings can obtain pleasure only from brilliant, dashing, showy, boisterous, noisy music,—strong emotions only will arouse them. It is only the poetic, the spiritual, the elevated, lofty minds, who really enjoy music in its purity. Happily for all classes of minds and peoples, music is not designed merely to describe the state of the soul; its object is frequently vague and indeterminate, and its result, rather the pleasing of the senses, than the education of the mind. But, whether we consider the excitability of the faculties of the soul, and the numerous changes of which they are susceptible, or have regard to impressions upon the senses only, it will be readily admitted that the intermixture of sounds, both loud and soft in their various and successive degrees are powerful means of expressing the one and of giving birth to the other. To this interblending of tones of different degrees of loudness and softness, and to all the accidental characteristics of sound is given the term *expression*, from the fact that the more skillfully these characteristics are made plain to our understanding, the more vividly are the emotions produced. Were we to be asked the simple question—"why do you emphasize certain notes, and make rhythmical pauses at given intervals in a sonata of BEETHOVEN, or in a nocturne of CHOPIN?"—we could only reply, "we do not know, but that is the way we feel." If our listener recognizes our phrases, if with our playing the vagueness disappears, giving place to intelligible, pleasant emotions, surely the intentions of the composer must have been, in this instance, fulfilled, and the word "expression," has not been misapplied. A fact worthy of notice, is, that the same passages, the same compositions and phrases, do not always affect us in the same manner. At different times we receive different impressions, and may it not be equally a fact, that there is a great difference in expression, even though similar means be used to create it?

Effects of various sounds.

Expression in music.

Intelligent emotions.

Aside from the highly important element of piano playing, that of a finished mechanism, technique; a perfect understanding and knowledge of rhythm, is absolutely necessary. By rhythm, is meant the combined effect of the duration of sound, and the relative proportion of sounds

Importance of Rhythm.

when in motion; that is, a succession of various sounds, moving in accordance with certain laws. "Rhythm is the measure and the outline of motion. It is the pulse of life, by which we note its moments. In music, it is a periodical recurrence of accent, the measured beat, which marks the character and expression of the movement. Every art has its rhythm, or something corresponding. And this is why music is so congenial with every form of beauty, and can so readily translate or transfuse the spirit of what we feel through other senses beside that of hearing, for rhythm is the law, or common term uniting all these spheres." "Rhythmical feeling is genius," says NOVALIS; "every man has his individual rhythm. All method is rhythm; have rhythm in your power, and the world is yours." The composer, or player who undertakes to render the meaning of the composer intelligible to the listener, who does not make his appeal to the finer feelings, the loftiest intelligence, the spiritual in our natures, can never please those whose praise is valuable; he may enjoy for a time the shallow praise of the uneducated, the thoughtless in music, but he cannot ultimately and permanently satisfy himself. A simple, tenderly-sweet melody pleases our ear, for the moment it creates kindly emotions, perhaps, indeed, tear-drops spring from the fountain of our better self, the companions of sacred memories, but soon the effect will pass away and repeated listenings will not create similar emotions. Not so with grander music—with each recurring hearing of inspired tones come fresh emotions, new beauties are discerned, familiar pictures are recognized in a new tone-coloring, vague expressions gradually emerge from the cloud of their harmonious surroundings into the golden light of intelligent understanding, to higher and loftier flights are our thoughts wafted until forgetting earth with its grossness and material sorrows, all that is better in our being has found its affinity in the spiritual spheres—the clay remains below, but on the wings of divinely inspired tones, borne by harmonious zephyrs, our intelligence, proportionate with its strength, has mounted heavenward.

What is Rhythm?

Effects of different music compared.

Our readers and students feel—enjoy—the emotions produced by music, but to the majority the thought will instantly arise—I love these harmoniously produced emotions, these moments of supreme rest and calmness, but how can I ever hope to produce them? The question is an ever recurring one to each and all of us, to the sincere artist as well as to the amateur. The first thought of the intelligent artist upon taking up a new composition for study is—what does the author want?—what does he mean?—what particular and peculiar emotions does he wish to arouse? The love of music, we have before noted, and would continually impress upon our readers, is given to us by Nature; but to this inborn gift must be joined education, which, not only enlarges, broadens, deepens, perfects this quality of the soul, but it may even create it, by stirring up the not uncongenial or barren soil, depositing the germ, and then by continual watching and watering develop the fruit-bearing tree.

How can effects be produced?

Education necessary, either to create, or enjoy, emotions.

Education being necessary even to the development of the most

supremely gifted, what can the majority of lovers of music expect to accomplish in that peculiar branch of art, without study—for education cannot be had for the asking. A musical education, or to use the more limited phrase—education in music—comprehends all those evolutions of the mind, the analysis of the subject, which can be applied to the acquirement of knowledge in any of the sciences or arts. The mere sitting at the instrument two, three, or four hours daily will not result in a musical education. The devoting of a given number of hours weekly to CRAMER'S and CLEMENTI'S etudes, or BACH'S fugues, will not develop into an education in music; for, essential and not to be neglected as these preliminary and never ceasing duties are, their prosecution alone will not do more than perfect in various degrees the mechanical, the technical branch of the education we seek.

Mental and mechanical preparation necessary

Before the fingers, no matter how aptly skilled they may become, shall play a BEETHOVEN sonata, a fantaisie of MENDELSSOHN, a polonaise, mazourka, or nocturne of CHOPIN, these compositions must be studied as ideal conceptions; as creations having certain fixed, unalterable, intelligible forms; as productions having a cause for their being, an object in existence; as being the inspired words of some great tone-power handed to us in a language that, although at first seemingly vague and incomprehensible, is within our ken to translate, to understand, enjoy and love.

Musical forms to be studied as ideal creations.

The piano-forte, before all other instruments, is best calculated to form a musician; it is the epitome of an orchestra, an abridgement, a possible combination of the tone-effects of all others. Another question will at once present itself—"I do not understand how you find that which you characterize as *form* in any or all of these compositions, or creations of the composer. If there were, or is any defined melody I am able to detect it; but how am I to be guided in my studies, or mental conception of these works?" A not altogether improper comparison may be drawn between the study and rendering of a musical composition, and the translation of a Greek or Latin poem. To consummate the latter, we must, first of all, have a thorough understanding of the verbal beauties of our own language in order to reproduce in a similar poetic form the foreign text, and at the same time we must know in what best manner we may use our own language in order not to give a false coloring to the original and intended meaning of the author or poet. In the study of a musical creation, or *form*, the mechanical difficulties being overcome, the rhythm, phrasing, or symmetrical courses of notes as governed by harmonic laws is our first, and, perhaps to the majority of students will be the chief guide.

Comparison between musical form and poetry

Analysis of musical form.

A musical composition is divided into sentences, phrases or periods, not dissimilar to the punctuation of poetry, or prose, and each of which sentences is governed by certain laws of harmony. Take up, for examination, any good composition and consider carefully the arrangement of the notes and the measures. You certainly will not allow yourself to

believe that these notes and measures follow each other at hap-hazard. You do not for a moment suppose that the *dot* and the *rests* of various degrees of duration are thrown into the different measures to fill up. The composition is founded upon a certain key possessing its related-tones of the tonic, dominant, and sub-dominant; the chords founded upon these intervals, together with their concomitant chords. In each second measure you will find either a rest, or modulation in the harmony upon one of the degrees of the tonic triad; and at the fourth measure you will find a rest, as well as a more perceptible harmonic modulation upon either the dominant or the tonic, together with a partial cadence; while in the eighth measure you will find a rest, and that the modulation in the previous measure has been through a perfect cadence to the tonic, or key-note, governing the composition. Of course we do not mean to say that all writers form their compositions in this manner, but we would illustrate our intention by using a common and simple form. Rhythm requires this proportionate measuring of the sounds, by dividing their relative progression into phrases by a peculiar punctuation. You will find that if you carefully play over an ordinary well-written composition, at the eighth measure you discern a feeling of repose, of rhythmic finish, of rest, and that you cannot pass this point without involuntarily noticing this sensation. Having passed the eighth measure, you either take up again the original strain, or theme, to be found in the first measure, or, you begin a new phrase which will require and possess the same rhythmic pauses and a similar harmonious cadence at the sixteenth measure. An ordinary Church hymn, or psalm-tune, will perhaps illustrate our meaning better. Notice the number of the measures, and their formation, with the relative distribution of rests or cessations of sound, and then notice that the metre of the verse and the rhythm of the music correspond so nearly that long and short notes accommodate themselves to the syllables and the proper division of the words. This punctuation, phrasing, or more properly speaking—rhythm—is governed by certain laws, which laws are intuitively obeyed by the intelligent composer without previous care or forethought.

Rhythmic proportion.

Analysis for Rhythm.

Analysis of a Church hymn.

Punctuation or phrasing.

In the compositions of BEETHOVEN, HAYDN, MOZART, MENDELSSOHN or WEBER, the phrasing, the rhythm, is not difficult to be detected; but in the creations of CHOPIN and SCHUMANN, where are presented the peculiarities of an intensely original and independent tone-form, a casting aside of all conventionalities and arbitrary rules; the discernment of the phrase, and with it the beauty of the rhythm and meaning of the composer, is at times most difficult; and so great are the difficulties in this respect, not to mention the mechanical vexation, that comparatively few can understand or intelligibly render the works of these artists.

Too rapid playing.

In practicing—we will use a better word—studying, the great fault is that we always play too rapidly, too fast, and in consequence these impressions of rhythm are not noticed, or if noticed, are not heeded. We do not sufficiently notice the accent that in common-time must fall upon

the first and third parts of the measure, and in triple-time upon the first part of each bar. We do not notice the transitions, transpositions, and harmonic changes, requiring accent and emphasis to show their meaning and intention. In our haste is forgotten the pauses, where rests indicate a cessation—a stoppage of sound; and, that to avoid abruptness and to insure preparation, every cadence, whether perfect or partial, must be approached gradually. We hurry over passages where an indicated *crescendo* to a *fortissimo* must be gradual and prepared, and where a *diminuendo* in the same manner must be accomplished by degrees. We fail to notice the related-chords, and accompanying chords, to the tonic—and the accent due to their importance. We forget that we cannot step from the ground to the top of a three-story-and-attic, and in our wild and causeless haste leave out fully one-half of the intermediate notes of a scale passage, as if the sooner the final note and the end of the key-board is reached the better the feat is performed. No notice is taken of the fact that the rhythm of the composition is governed by the terms indicating its speed of movement, and that whether the notes, in process of being played, are quarter-notes, halves, eighths, or thirty-seconds, the velocity of their movement is controlled entirely by the so-called rhythmical marks. The smaller the value of a note, the slower is its proportionate movement, and simply because a note has a value of but one thirty-second of the unit of duration, or whole-note, it by no means follows that the thirty-second note is to be played *presto* in a movement governed by the rhythmic term *andante* or *adagio*. The dot is too often sacrificed as a something left in the measure to help fill up a vacant space, forgetting that those silent indicators of Time and Tune—the dot and rest, are not unfrequently of more immediate importance than their neighbors the speaking notes. Sound must not and cannot be continuous and be musical, hence the use of the rest; and at the same time, certain tones must be prolonged in such a manner as can only be accomplished by the dot.

Neglect of the Rest.

Important accents.

Proportionate value of notes.

Dot and Rest.

The bass and the left hand.

Too little attention is paid to the cultivation and use of the left hand, and its supreme importance is constantly overlooked. It might surprise some of our students were we to affirm that the right hand or treble-part, of a composition could be better spared than the bass-part; but such is nevertheless a fact. The bass-part is too frequently slighted; notes are carelessly misplayed; octaves neglected, or played when the composer indicates but a single note; chords evaded, or played in wrong positions; the left hand strikes wildly at something here and there, the performer seeming amply satisfied if there is a noise in the bass, forgetful, or unconscious of the fact that the melody, and each harmonic change, is vitally affected by the bass-part, and that every bass-chord evaded weakens the treble; also that every false note materially changes the harmonious and general effect. The bass-part, in the majority of instances, is a melodious and harmonious accompaniment, in one sense of the word a second to the treble-part, but in importance it is not inferior, and,

Importance of the bass-part.

while a back ground, or setting, for the melody, is, in fact the foundation upon which the melody rests, and without which there could be no melody. The better class of compositions can not be played unless the left hand is equally apt with the right.

Melody.

In playing a melody, with or without an accompaniment, study must be given, that the rhythm of the melody is clearly defined, and that the instrument takes the place as it were of the voice—by singing, or sustaining and prolonging the tones. At this time the pedal is brought into use—not, to increase the volume of sound, but to prolong and sustain certain important tones in the melody. Its use is difficult to acquire in a perfect manner, indeed it may be regarded as a peculiar gift—the intelligent use of the pedals.

The pedals.

Care should be taken that they sustain the proper note, that they are not kept pressed down when changes in the lower bass alter the harmony, and that different combinations of sounds are not run together and confusion of tones rendered unavoidable. Variations to a melody should be played as secondary in importance to the melody, and in many instances can be rendered so as to give the effect of accompanying instruments. Accompaniments to the voice are among the most difficult and most important branches of instrumental playing. They must sustain the voice, and at the same time be kept from prominence, and are in no degree susceptible of embellishment. Thorough knowledge of harmony, a quick ear, sympathetic, refined and delicate taste are indispensable to the accompanist.

Variations and melodic accompaniments.

Rules for playing cannot be defined.

Defined rules for the guidance of the amateur, or the artist, in playing, so that certain effects may be reached and produced, cannot be given; the most that can be done is to warn the student against improper and careless study, and leave the finish, the grace, the style of his instrumentation entirely to his natural, inborn musical talent strengthened in the school of experience. Fine instrumentalists are those, who, possessing extremely sensitive and delicate organisms can identify themselves with the composer of the piece they would render, and with the peculiar inspiration which moved the composer. Hearing good music, well played, is of the utmost importance to all amateurs, and opportunities for reaping benefit in this way should not be avoided. Continually bear in mind that noise, and a show of *bravura* playing does not make music, nor does it win applause from the real artist. Study carefully, drink deep at the spring of Harmony, and perseverance will enable you to reap golden tone-harvests from the rich fields of the immortal masters.

CHAPTER VI.

The Human Voice. Singing and Singers.

Song coeval with the origin of man.

The human voice is the basis of all music, and song is one of the positive requirement of man as an organized being. Music is the only perfect expression of man's joys and emotions, and it can not be doubted that man must have sang, must have given vent to his outbursts of joy, happiness and emotion, in vocal music, from the earliest period of his organization The mother sang a lullaby to her tired, restless little one, long ages before the Christian era; the laborer in the field sang to himself, as his tired feet followed in the furrow of the rude plow that tilled the soil for his humble wants; and if marriage bells were wanting, joyous songs were sung at the feast that followed among the festivities of such occasions. In more than one sense of the word, modern music is rooted deep in, and traces its origin directly from that of the ancients, and simply from the fact that we have no preserved copies of the form of the ancient music, it is, we think, a mistaken idea to ignore the possibility, and more than that, the probability, that the Hebrews, Egyptians, Greeks and Romans possessed musical forms of no mean pretensions. The ancients are acknowledged to have excelled the moderns in several of the arts—their architecture, manufacture of glass and fine jewelry, indestructable colors, etc., being far in advance of the nineteenth century. Dating from the rise of the Christian era, the new civilization—based upon altogether different principles and requiring the assistance of music as an art-form for altogether different uses from that of the ancients, gave to musical art a fresh and strong impulse, a new, and broader, and deeper meaning, which necessarily created new and adequate forms, essentially different from those of ancient art-practice. The difference between ancient and modern music is so necessarily great, that no resemblance can be said to exist—save in the one elementary physical material—tone and its production.

Song the expression of every emotion.

Music not an invention.

Music is not an invention, either of ancient or modern nations, for it has accompanied man, in some form, since he was first placed a living, rational being upon our planet. Its seeds lay dormant in the breast of

primeval man, it developed new beauties as the human race progressed intellectually, and even to a greater degree than man has it approached perfection. Men have sung in all ages; from time immemorial glad hosannas have arisen to Him who maketh the heart glad with choice blessings, and which happiness gives forth joyful songs.

Ancient Song.

While we cannot trace the origin of song, nor its history beyond the time of the Pharaohs, there is no doubt but that the Egyptians obtained their first education in music, from the Oriental nations, and in turn the Israelites learned from the Egyptians. Moses spent some time in Heliopolis, and while there, studied the Temple music, hymns, chants, choruses, etc., and adopted their forms to Jewish temple-service. Both David and Solomon, while on the throne of the Jews, devoted great attention to the education of their people in singing, having regularly organized schools and classes with trained leaders at their heads. The psalms of David, are the inspired words of a poet-musician, who, perchance, in this one respect, may have done for his religion what Luther did for his, three thousand years after. The first Christians made use of the old psalm melodies for their service of worship, and could their identity be traced with any degree of certainty, there could, undoubtedly, be found still in use, throughout the world, many forms of the ancient Hebraic psalm-tones. The Greeks borrowed their music from the Egyptians, having close commercial relations with that people from an early period. Poetry and song ranked among the Greeks as distinct arts, though closely and intimately related,—music (song) being dependent on poetry, and in respect to melody and rhythm, was always accompanied by the syllabic quantity and the rhetorical accent (cæsura). Music, although so closely connected with poetry, preserved a simple religious character. Songs and choruses enhanced the glory of divine sacrifice, and songs and choruses to the Gods were an important adjunct to all national festivals and celebrations. The conquering Romans received from the Greeks their forms of music, but among this luxurious and ease-loving people, the art became a slave to wealth, lost its importance as an art, and finally disappeared.

Relation of poetry and song.

What kind of music exerts the greatest power and influence for good upon man?

Vocal music as a power for good.

Nothwithstanding the degree of perfection to which musical instruments and instrumentation has been brought, the music produced by the human voice exercises a far greater power over the popular masses, when conducted by a proper sentiment, and perfected by well directed studies. The most pleasing, as well as powerful emotions are excited by the voice; no skillful mechanism is required; harmony, even, is not required, unison is sufficient. The great HAYDN, upon hearing in London a chorus of five thousand children's voices singing in unison, declared that nothing in the way of music could approach in prodigous effect that which arises from the blending in perfect unison of so many infantile voices.

Unison of voices productive of the grandest effects.

In choruses of so large a number of voices, are imperfections of tone, and discords, discernable?

In the massing of so many voices, the unison is perfect, for the reason that among them all, there is an attraction of sound, so that individual imperfections of tone are lost in the formation of one homogeneous sound. The effect is always attractive and sympathetic, when acquired with great masses; however, save in rare instances, where the number of voices to be secured is large, harmony or choruses in parts, affords greater resources.

At what time were choruses, in the modern sense of the term, in common use?

Choruses in 16th century.

In the sixteenth century, choruses in a great number of parts were in use in Italy, but not until the following century was the form adopted generally of having choruses written in only three separate parts. The use of choruses in four parts has since that time generally prevailed.

What are the voices that represent the composition of a chorus, or any music in four parts?

The four voices.

The kinds of voices which represent a chorus of four parts, are the soprano, or upper voice; the mezzo-soprano, the tenor (once called in France the *taille*); and the basso or bass. Formerly in Italy, the *soprano* part was sung by eunuchs, whose quality of voice has something penetrating in it which cannot be otherwise obtained. The *mezzo-soprano* was also sung by male voices called contralto, or high counter, but in the more modern times, the two highest parts are usually given to female voices, although these voices often fail in low notes.

The modern form of composition— using the soprano, mezzo-soprano, tenor and bass; makes the harmony complete without going outside the natural limits of the voices.

Other voices.

In addition to the four voices already named, there are the baritone, or middle male voice, and the contralto, or female voice, between the mezzo-soprano and high counter.

What is the register, compass or graduated gamut of the different voices?

Register of the voices.

A good bass voice generally extends from F or E, below the bass-staff to C or D, above the bass-staff; the baritone from G, first line on bass-staff to F, above the bass-staff; the tenor from C, above bass-staff to G or A, above the treble-staff; the mezzo-soprano from B, above the bass-staff to G, above the treble, and the soprano from C, above the bass to A, B, C, D, and even to F, in alt, though the latter compass of voice is extremely rare.

What form of chorus writing have modern writers sometimes adopted in order to secure effect?

Choruses of Cherubini and Rossini.

CHERUBINI wrote, in some of his masses, choruses in three parts, composed only of the soprano, tenor, and bass, and has drawn the finest effect from this arrangement in spite of its apparent poverty, though it requires the skill of a master to surmount the difficulties of this form of composition. ROSSINI and his imitators, in order to make the harmonies

seem more full and effective, wrote many of their choruses in five and six parts, namely, two basses, two tenors, and two trebles; however, this apparent increase of effect by doubling the parts, avails little but increase in volume of sound, since the intermediate voices simply double the same notes and movements. Such means of producing tone effect are only available in choruses where there is but a slight change, or movement, of the harmony.

By what combination of voices are the best possible effects produced in concerted pieces?

Effective combination of voices.

The most effective combination of harmony is produced by the union of two base voices, one or two tenors, one prima-donna-contralto or mezzo-soprano, and a soprano.

What language is the best adapted to the use of the voice, and what nation of artists are the most successful in writing for the voice?

The Italian, the best adapted to the voice.

Without a doubt, the study of the human voice, its abilities and possibilities, has been carried to a greater degree of perfection in Italy than in either Germany or France. A nation of singers, from the meanest goat-herd on the mountain side to the educated artist, they seem ever to have possessed wonderful vocal organs. Italian composers have made a study of the human voice and how to use it aright, in order that the greatest effects and at the same time its preservation may be insured; hence their success as writers of vocal music. Setting aside the fact that the Italian is the language *par excellence* to sing in, its vowel-ending words, and freedom from consonant and gutteral sounds, affording ease and smoothness to the inflections of the voice; there is always to be found in Italian vocal music a naturalness, easy grace and smoothness in the arrangement of the phrases, in the character and connection of the passages, and in the analogy of the poetical with the musical rhythm, which is at once favorable and conducive to the emission of the voice, and to the articulation of the tongue and the delicate organs of the throat. French music cannot be said to be entirely devoid of these advantages, but in the German they are but rarely to be met with; the latter music, in addition to the disadvantages arising from the formation of its language, is too frequently overloaded with modulations which render the intonations very difficult. The Germans are indeed a nation of instrumentalists, but in the form of vocal music and vocalization they must give way to the Italians.

The Italians a nation of singers

In composition for the voice what precautions are necessary on the part of the composer?

Compositions for the voice.

One of the greatest difficulties encountered in writing for the voice is the avoidance of fatiguing the vocal organs. As each kind of voice, male and female, has its own peculiar register or compass, and as it follows as a matter of course that the notes at the extremes of the compass in each voice are the most trying to the singer, it is greatly to the advantage of both singer and composer that the voice shall remain ordinarily in its medium, avoiding passages of any great extent either high or low.

How treated.

What varieties of sounds are produced by the same voice?

Variety of tone produced by the same voice.

The tenor voice, and the soprano and mezzo-soprano voices produce two kinds of sounds very distinct from each other, namely, the *chest-tones* and the *head-tones*. The latter are in a greater or less degree artificial, and their extent or compass varies with different voices and individuals. Between the two distinct qualities of sounds occurs what is known as the change of voice, and it requires much study and skill to make the passage from the chest to the head-tones, and *vice versa*, smooth and imperceptible

What are some of the principal difficulties to be overcome by singers?

Difficulties to be overcome in singing.

Some of the intervals of the scale afford much difficulty, it being very difficult to take them with precision. These intervals are the augmented fifth, the major fourth and seventh, the minor third and the augmented second. The passing from the one to the other of these intervals, is not natural to the movement of the vocal organs, and their singing requires a preparation for which there is no time in rapid passages. It is not the articulation of sounds alone which present obstacles to the accuracy of the singer. If an impression has been made upon the ear by a harmony foreign to the note which one is about to attempt, it will cause a degree of uncertainty in the tone, and often a false note. The proper selection of words, also, has much influence upon the emission of the sounds of the voice; and the art of the composer consists, in no small degree, in placing certain passages or notes, only upon syllables which facilitate their execution. A particular note or passsage, which would give a great deal of trouble to the singer upon one syllable, becomes easy upon another.

In addition to the possession of a fine voice, what is necessary in order to sing?

Qualities requisite in the singer

Porpora. 1687–1767.

In order to sing, it is not enough to possess a fine voice; though this gift of nature is an invaluable advantage, which no degree of skill can possibly supply. One who possesses the art of regulating his voice with firmness, and understands the management of its powers, often produces a better effect, with an inferior voice, than an ignorant singer can do with a fine one. The delivery (or placing of the voice) consist in adapting as perfectly as possible the motions of respiration to the emission of sound, so as to bring out the power of the latter as much as the quality of the organ and the conformation of the chest will admit, without carrying it to that degree of effort which makes the sound degenerate into a mere cry. At the present day too little attention is devoted to the delivery of the voice. Formerly several years of study was devoted to this elementary but most important branch. The great PORPORA, one of the most illustrious masters of Italy, devoted six consecutive years with a pupil to the practice of the diatonic and chromatic scales, ascending and descending; the intervals of thirds, fourths, fifths, &c., in order to teach him to take them with freedom, and to sustain the sounds, together

with *trills*, *groups*, *appogiaturas*, and passages of vocalization of different kinds. In the sixth year the great master added some lessons in pronunciation and declamation, and dismissed his pupil, saying, "Go my son; you have nothing more to learn; you are the first singer of Italy and of the world." The master-teacher spoke the truth, for this singer was CAFFARELLI.

Too great haste displayed in studying music.

At the present time this mode of instruction is but rarely pursued. A person upon becoming impressed with the fact that he or she possesses a fine voice, though untrained, immediately assumes that they are no longer students, and much less amateurs; they are artists. A pupil who places himself under the care of a master, only goes to him to learn such an air, or such a duett; the pencil of the master traces some features, some ornaments; the unfledged singer catches what he can, and immediately ranks himself with the first artists; so that we have no more CAFFARELLIS. We can form no idea at the present day of such singers as BALTHAZER, FERRI, SEVERINO, FARINELLI, and others who flourished in the first half of the eighteenth century. CRESCENTINI, at one time a singer at the court of Napoleon I, and afterwards professor of singing at the Royal College of Naples, was the last virtuoso of that beautiful Italian school.

What may be said of the unavoidable changes that are liable to occur in the voice, as the other physical organs mature?

Changes in the voice

One of the greatest obstacles in the way of giving to the voice long and proper training, is the change that, in ninety out of an hundred instances, is liable to occur in the voice and render of no avail any amount of previous training. In order to give the voice proper training the pupil should commence when young, but, in the years of maturing youth, during the period of transition from youth to manhood and womanhood, the unfavorable chances of the complete change of voice renders uncertain all courses of study, or well arranged plans.

What qualities, besides those purely mechanical, are necessary to constitute the merit of a good singer?

Other requisites on the part of the singer.

The mechanical part of singing, even the most perfect, is an indispensable part of the merit of a good singer; but it is not all. The most successful delivery of the voice, the best regulated respiration, the free and purest execution of the ornaments, and, what is very rare, the most perfect intonation, are the means by which a great singer expresses the sentiment which animates him; but they are nothing more than means; and he who should persuade himself that the whole art of the singer is comprised in them, might sometimes give his listeners a degree of tranquil pleasure, but would never cause them to experience vivid emotion. The great singer, the true artist, is one who identifies himself with the personage whom he represents, with the situation in which he is placed, and the feelings which agitate him; who abandons himself to the inspiration of the moment, as the composer should do who writes the

The true artist.

music which he performs, and who neglects nothing which may contribute to the effect, not of an isolated piece, but of a whole character. The union of all these qualities constitutes what is called expression. Without expression, there never was a great singer or artist, however perfect the mechanical part of his singing might be; and expression, feeling, emotion, where it is real, and not cold and labored acting, has often obtained pardons for incorrect performance.

Great singers.

The celebrated singers of the eighteenth century were not less renowned for their power of expression, and of electrifying their audiences, than for the beauty of their vocalization. Some things are related of them which would appear almost fabulous at the present day. It is said of FARINELLI, that his touchingly sweet and sympathetic voice cured Philip V, the king of Spain, of an attack of melancholy which threatened his reason. Every one has heard the story of RAFF, who saved the life of the Princess BELMONT, put in jeopardy by a violent fit of grief, by causing her to shed a torrent of tears. SENESINO, a singer of extraordinary merit, forgetting his part in order to embrace FARINELLI, who happened to sing an air with a miraculous perfection; CRESCENTINI, causing the stern Napoleon to shed tears while listening to "Romeo and Juliette;" the wonderful power exerted by MALIBRAN over her audiences, all attest the vast power of expression and of raising emotions possessed by music when rendered by the truly great artist.

Farinelli. 1705–1782.

Raff. 1714–1797.

Senesino. 1680–1750.

Crescentini. 1769–1820.

Malibran. 1808–1836.

The Italians have possessed, in a greater degree than any other nation, that union of qualities which are requisite in the great singer—voice, intonation, expression. France has produced some fine singers, although not equaling in all respects the Italians. GARAT, one of the greatest of his time, laid peculiar stress upon the *recitative*, and his pronunciation, and clearness of articulation rendered his singing most expressive. While the French language does not possess the softness which is so favorable to the voice in the Italian, there is in it a degree of energy possible which makes it very proper for dramatic expression. GLUCK discerned this quality when he first introduced his reform in dramatic-music, and based the French school of operatic music upon the *recitative*.

Garat. 1760–1823.

What may be said of the necessary care of the voice?

Care of the voice.

The care which the preservation of the voice requires, should commence from the moment of its first emission. We frequently are informed of the extremely rigid rules followed by great singers in the protection and preservation of their voices, and while by the thoughtless they may be considered eccentricities, they are none the less of the utmost and vital importance to all who possess voices of merit.

While the preliminary studies in *solmization* should be begun in early youth, the utmost care should be taken in the selection of the teacher from the fact that such a large percentage of vocal pupils are irretrievably ruined by careless and thoughtless teachers, who, for the sake of under-

taking to show a voice of large compass, strain the organs beyond endurance and ruin the voice forever. Too little care is taken, either in selection or in the composition of the exercises in *solfeggio*; so that it almost always happens that young voices are made to sing out of the limits which nature has assigned to them, and the efforts which they are obliged to make to reach the high notes that they are expected to sing, very soon destroy the foundation of the voice, and strain the delicate fibres of the throat. When this is once done there is no remedy. All the art in the world cannot restore the once smooth voice, after it has been strained—it is lost forever. The young voice can not do much more than learn to read, and comprehend the different forms of time and rhythm, and all this must be done by *solfeggios* written *within* the compass of the naturally weak and undeveloped voice. The sound must be delivered with the respiration, and respiration must not be too frequent; the breath must not be retained too long else the chest is tired and strained: and practice, at the commencement of studies, should be continued about fifteen or twenty minutes at a time, until as the organs and the voice gain in strength, the time may be lengthened.

Modern singers.

The great singers of modern Opera and Concert-rooms, are too well known to require more than a mention of their names to recall fond and delightful memories.

We will, however, as a means of reference, append a list of the more noted artists that have become famous during the past century, at the same time, regretting that space forbids our presenting even brief sketches of their lives, experiences and successes.

Alboni, Marietta, *Contralto*,	Italy,	1826–1852
Albani, Emma, *Mezzo-soprano*,	New York,	1850–
Bosia, Angiolina, *Soprano*,	Turin,	1829–1871
Caffarelli, Gaetano, *Tenor*,	Naples,	1703–1783
Campanini, Italio, *Tenor*,	Parma,	1846–
Catalani, Angelica, *Soprano*,	Rome,	1783–1842
Cary, Anna Louise, *Contralto*,	Maine, U.S.A.	1842–
Farinella, Carlo (Broschi), *Tenor*,	Naples,	1704–1782
Garcia, Pauline (Malibran), *Soprano*,	Paris,	1821–1867
Garcia, Manuel (Father of Pauline), *Tenor*,	Spain,	1775–1832
Grisi, Giuliette, *Soprano*,	Milan,	1811–1869
Lind, Jenny (Goldschmidt), *Soprano*,	Stockholm,	1820–
Lucca, Pauline, *Soprano*,	Vienna,	1840–
Lablache, Luigi, *Basso*,	Naples,	1794–1860
Mara, M'me. (Schmaeling), *Soprano*,	Cassel,	1749–1833
Mario, Giuseppi, *Tenor*,	Cagliari,	1810–1871
Marchesi, Luigi, *Tenor*,	Milan,	1755–1829
Millico, Giuseppe, *Tenor*,	Naples,	1730–1798
Malibran, M'me. (Garcia), *Soprano*,	Paris,	1821–1867
Nilsson, Christine, *Soprano*,	Sweden,	1843–
Patti, Adeline, *Soprano*,	Madrid,	1843–

PATTI, Carlotta, *Soprano*, - - - -	Madrid,	1845–
PASTA, Giuditta, *Mezzo-soprano*, - -	Milan,	1799–1856
PAREPA–ROSA, Euphrosyne, *Soprano*, - -	Edinburgh,	1836–1874
PERSIANI, Marie, *Soprano*, - - -	Italy,	1800–1858
PISARONI, Rosamonda, *Contralto*, - - -	Italy,	1793–1834
PICCOLOMINI, Maria, *Soprano*, - - -	Tuscany,	1835–1871
PHILLIPS, Adelaide, *Contralto*, - - -	England,	1840–
RUBINI, Giovanni, *Tenor*, - - - -	Rome,	1795–1858
RUBINELLI, Giovanni, *Tenor*, - - -	Brescia,	1752–1810
RUDESDORF, M'me., *Soprano*, - - -	Russia,	1822–
SONTAG, Henrietta, *Soprano*, - - - -	Coblentz,	1805–1857
TACCHINARDI, Nicolas, *Tenor*, - - -	Florence,	1776–1839
TAMBOURINI, Antonio, *Baritone*, - - -	Faenza,	1800–1859
TIETJENS, (TITIENS), Teresa, *Soprano*, -	Hungary,	1834–1877
TORRIANI, Octava, *Soprano*, - - - -	Sweden,	1850–
VACCAI, (VACCAJ), Nicolo, *Tenor*, - -	Rome,	1791–1851

To these may be added the names of America's great Basso, MYRON W. WHITNEY, Signor BRIGNOLI, EMMA ABBOTT, Mrs. SEGUIN; and in Europe, M'lles MARIE ROZE, MINNIE HAUCK, HEILBRON; the Tenors, NOUVELLI and NIEMANN; and the Baritones, MAUREL and FERRANTI.

CHAPTER VII.

Musical Terms in Common Use, and How to be Used. List of Authorities and Writers upon the Art and Science of Music.

The greatest difficulty in learning to read music is to fully comprehend the fact that the *notes*, as characters indicative of sound, must, at one and the same time, represent the pitch of the given sound, and its length or duration. The different proportions of the relative durations and cessations of sound are susceptible of an immense number of combinations, which combinations are again governed by rhythmical terms, or words, as signs indicating the actual and absolute time to be given to the individual notes and to the notes in combination. While we are learning to read music correctly, and to understand the numerous combinations of sounds as expressed by the characters of the musical alphabet, we simply study and understand these various sounds and their relative duration proportionate to the unit of duration called the *whole-note*. Once enabled to read a composition correctly, other, and to many, increasing difficulties present themselves—the "making music out of it," the phrasing, the proper rendering and development of the rhythm. It is not easy to make the term rhythm, as applied to music, fully understood by the majority of amateurs, in fact it is absolutely necessary that a person shall possess in his own nature this same quality which the ancient philosophers have termed rhythm, before one can fully, understandingly, comprehend its relation to sound, and before its reflex shall, as controlled by the performer, make melody out of what would otherwise be simply a monotonous noise. Rhythm has already been defined as "that quality, or property, in the melopœia of the ancients, and melody of the moderns, by which the cadences of a movement are regulated and governed." A *cadence* is a partial, or complete pause in a melody.

Musical forms governed by rhythm.

A sense of rhythm necessary to the artist

The application of the laws governing rhythm, produce what is usually termed expression, which, again, is that property or quality of a composition, or performance that appeals to our finer sensibilities, and which constitutes the most essential of musical requisites. We often hear the remark applied—"A or B does play with so much expression. C, fairly makes the piano talk." These emotions, as realized by the listener, are

Expression is rhythmical effect.

the result of the development, to a greater or less degree of refinement on the part of the performer, of the rhythm, as intended by the composer. This is why it is an acknowledged fact that the composer can best play his own music, for he only can fully understand his own inspiration—and all real, truly pure music is inspired.

The term instrumentation or execution is applicable to every species of musical performance, from the blowing upon a penny-whistle to the playing of a Nocturne of CHOPIN, and taking the term in whatever sense we may, it must include in its meaning a facility of voice or finger, just intonation, taste, graceful expression, feeling, all of which qualities are subject to our own refined, cultivated sensibility enhanced by education. In order to indicate, as much as possible the intended rhythm, the various degrees of duration, the degree of slowness or quickness to be given to the movement, composers have adopted the use of various words, marks and signs, which are placed both at the beginning of the composition, and, as required, at intervals throughout the piece.

Kinds of signs.

First variety.

Signs indicative of velocity.

There are two varieties of signs or words used. The first are words used to indicate and regulate the velocity, the degree of slowness and of quickness of the entire composition, or of a single phrase or movement.

It must be borne in mind, in this connection, that these varieties of absolute length, regulating the speed of a composition or movement as a whole, do not in the least affect the relative value of the individual notes.

Formerly, all the pieces of instrumental music, composed by the greatest masters, bore the names of certain dances, such as the *allemand*, *sarabande*, *courante*, *gigue*, *etc.;* not that they had the character, but because they were governed by the time of those kinds of dances, and, the movements of each variety being familiarly known, it was useless to distinguish them in any other manner.

Modern composers have ceased to use, or discarded, those old forms, and other characteristics being required, the distinguishing words (mostly from the Italian), already alluded to, have been adopted.

Words indicating the speed of a movement.

Largo.

A movement.

The words *largo*, *grave*, *adagio*, *larghetto*, *maestoso*, *lento*, indicate different gradations of slowness, from the slowest possible movement to that of a slow march. The word *largo*, for instance, placed at the commencement of a movement—by a *movement*, is meant any musical strain, a phrase, musical sentence, or connected passage—indicates that the piece is not only to be played in a very slow and solemn manner, but that the *whole-note* and its *rest*, and their sub-divisions or aliquot parts (as half-notes, quarter-notes, eighths, etc.,) are to be made proportionately longer in duration. As we have before remarked, that simply because a note is a sixteenth in proportionate value to a *whole-note*, it does not follow that the sixteenth is to be hurriedly played. The note of less value takes its degree of quickness in proportion to the speed of its related note of highest value. Adagio, means that the movement is to be played very slow, but it also means that there must be expression, and that embellishment may be made use of to that end. The *adagio* differs

Adagio.

from the *largo*, in that the latter is a more solemn movement, admitting of little or no embellishment. Lento, simply means that the movement is a slow one.

Lento.

In using the word *slow*, we would impress upon the mind of the amateur the fact that we almost always play too fast. We find it really more difficult to play *slow enough*, than to give an allegro in its correct time. With our tempo governed by either of the rhythmic signs just mentioned, we can not play too slowly—the error, if any, will be towards the other extreme.

Maestoso.

Maestoso, means that the movement is to be played with majestic slowness and grandeur. The amateur will immediately put the question "how am I to understand and apply the terms—majesty and grandeur?" Each of the words and marks of rhythm, or expression, which we are briefly considering in this chapter, have a meaning more or less vague unless we can call to our aid an imagination more or less vivid and creative. For instance, the word majesty implies loftiness, elevation of character, dignity; while grandeur, implies magnificence of estate, loftiness of purpose. Hence, do we wish to render a maestoso movement, we should endeavor to picture before our mind's eye some nobly grand and inspiring scene, as, perhaps, a great triumphal procession, in which royalty with all its magnificence is escorted by richly caparisoned horsemen and proud soldiery. Would not *grand* be the term to apply to the music, the strains of which fill the breast with the fire of ambition and give elasticity to the step? Imagine the tones you draw from your piano are the sounds of that triumphal band, *think* the melody, think that your voice is one of the thousand to join in the chorus of thanksgiving, —and, if we mistake not, your fingers will have become influenced by your thought, and in proportion to your creative power, grandeur of expression will be felt in your music. Or, turn your thoughts to still nobler, loftier, purer, more majestic scenes—towards Omnipotence, towards Him whose noblest gift this love of music is. Think, that you would fervently yield in strains of harmony some slight homage for this music, and as in imagination your voice soars heavenward, teach your fingers to draw from the instrument fitting chords of harmonious accompaniment, and, as you give your thoughts free rein the fingers will, in sympathy, catch the inspiration and your music can not lack entirely of expression.

Imagination must assist in creating expression.

Rhythmical signs always vague.

However useful these rhythmic marks and words may be, they are at best very vague, often contradictory, and nothing more than approximations, subject to the understanding, whims and peculiar organism of every performer. In consequence of this vagueness, it is rarely that a composition is played according to the ideas of the author, for how are we to know from whence sprung the inspired thought, or the causes that produced the thought. The same piece receives entirely different character in the hands of different performers.

The words *andantino*, *andante*, *moderato*, *a piacere*, *comodo*, *allegretto*,

are the signs of the varieties of a moderate motion; while, *allegro*, *con moto*, *presto*, *vivace*, and *prestissimo*, are indicative of degrees of quickness, from moderately fast to the quickest possible movement.

Andantino. The word *andantino* implies a slower movement than *ândante*, which

Andante. indicates simply a slow and rythmically distinct movement. These words, like the previous ones, are subject to the caprice, judgment and taste of the performer, and their proper use requires much skill.

Allegro. The word *allegro* implies a quick, lively, vivacious movement, but is subject to much modification by the addition of other words. It has been a subject of no little discussion to determine the exact speed which is expected in an allegro movement, and the question still remains an open one. The best authorities have decided that the allegro—the quick movement as commonly understood, is always, or in a majority of instances, taken altogether too fast. We play everything too fast. The greatest speed which we can possibly acquire can be no more than

What is allegro time? *prestissimo*, which is at least three degrees, or thrice as fast as *allegro*—medium movements being *vivace*, and *presto*. It is the duty of every performer to graduate his or her playing according to their technical skill. A rapid movement is not well played if any of the notes are

Allegro Comodo slighted, or the rhythm and phrasing unheeded. For instance *allegro comodo* implies a convenient degree of quickness. It does not mean as quick as you can, but as rapid as you can and render the composition perfectly as to rhythm, phrasing and mechanical execution. To the word

Con brio. allegro are often added other words, as *con brio*, meaning with brillancy, thus seemingly contradicting the first term; for would it not seem that anything should be brilliant that is of a quick movement? The word

Di Bravura. *bravura* in connection with *allegro*, means a dashing style, brilliantly showy and attractive. A bravura player is one who is given to making more display than music.

We append, for convenience, a few varieties of movements, and all classed under the above heads.

Compound terms.

Andante Affettuoso—slow and with much pathos.
Andante Cantabile—slow and in a singing—melodious, style.
Andante Con moto—slow and with emotion, feeling.
Andante Grazioso—slow and tenderly, gracefully.
Andante Non troppo—slow, but not in excess—not too slow.
Allegro Agitato—quick, with anxiety—agitation, excitedly.
Allegro Assai—very quick.
Allegro Con Fuoco—quick, with fire, passionately.
Allegro ma Grazioso—quick, but with much grace.
Allegro non troppo—quick, but not to excess—not too quick.
Allegro Veloce—quick, to absolute rapidity.
Allegro vivace—with vivacity.
Allegro vivo—with great life and energy.
Allegro Scherzando—in a playful, happy, joyous manner.
Allegro a Piacere—at the convenience or pleasure of the performer.
Allegro Appassionato—with intensity and great depth of feeling.

Metronome.

The Metronome, was designed by MAELZEL to indicate to the performer the exact speed of any desired movement, and which object it successfully accomplishes; but, a lifeless, soulless machine, cannot express the meaning, the object of inspiration, it cannot be used as a means to develop emotion—guided by a machine the performance is wholly mechanical. If we are sufficiently conscious of a sense of rhythm to be guided by a metronome, we can but believe that study and care will enable us to be guided by that inexplicable but none the less real quality known as rhythm, and which term comprises the entire secret of time and musical expression.

The rhythmic words, or signs, just considered are those relating to the duration and the velocity, or speed of movement, of a succession of sounds.

Second variety of signs.

The second variety of signs comprises those of intensity, that is to say, the different degrees of softness, or of loudness, of tones. Soft sounds generally produce emotions and impressions of calmness, repose, tranquil pleasure; while loud and boisterous sounds excite strong emotions and violent passion. This second variety of rhythmic signs is divided again into several classes. Some relate to the strength or to the softness of sounds; others are intended to show whether the sounds are to be separated or connected; and others to show light and temporary variations of the movement, which contribute to increase the musical effect. These various signs are unequivocal, are always used, and require the utmost careful attention, close study and experience, to recognize their intimate relation to musical composition.

Signs of intensity.

Piano.

Forte.

The Italian words *piano*, or simply *p*, signifies that the piece must be sung or played soft; *pianissims*, or *pp*, indicates an extreme of softness; *forte*, or *f*, means intensity, or a loud tone; and *fortissimo*, or *ff*, very loud. The majority of amateurs seem to have a mistaken idea in regard to these terms, and invariably allow the speed of the movement to be too much influenced by that which affects only the loudness or softness of the tones. It by no means follows that, because a phrase or complete movement is marked *piano*, it must be played slow, nor, on the other hand, do passages affected by the word *fortissimo* have to be played faster than those marked *piano*. It can be considered as a pretty safe rule to be guided by, that very loud movements are not to be played rapidly. Before these terms can be properly applied, there must exist a round, full, clear and distinct tone (without any assistance from the pedal,) and this tone assured, the gradations to either louder or softer sounds can be the more surely effected. Before we can use a *forte*, after a *piano*—in a majority of instances—we must prepare for the change of tone by a gradual increase in the loudness, which is affected and expressed by the *crescendo*, or the sign of the swell. The transition from loud to soft is expressed by the term *decrescendo*, or the sign of the swell inverted, and must be accomplished gradually. The term *diminuendo*, has the same significance as the last. The word *smorzando*, means a gradual dimin-

Crescendo.

Diminuendo.

Smorzando.

ishing of the sound, or rather allowing the sounds to grow fainter and fainter, gradually dying away. The abbreviations of each of these words are much used and with the same signification.

Sometimes, a loud sound is to be followed by a softer tone, in which case the change is indicated by the letters *pf*, and a contrary effect is shown by *fp*. The term *rinforzando*, implies that the group of notes, or phrase, under which it is placed, is to be played with additional tone and emphasis. *Sforzando*, or *sf*, implies that a particular note or chord is to receive emphasis.

Rinforzando.

Sforzando.

Ritard.

Ritardando.

Ritenuto.

The term *ritard* implies a retardation, or slackening in the time, the speed of the movement. *Ritardando*, implies a gradual retarding or slackening of the time, and at the same instant requires a corresponding diminution in regard to the tone. *Ritenuto*, means also a retarding, or slackening of the time, but its effect is different from that of the *ritardando*, in that the *ritard*—the change in the speed of the movement—is effected instantly, while the other is accomplished by degrees.

Fancy may multiply these terms and signs *ad infinitum*, and new ones may be created ; but these which we mention are the most important, the most used, and are sufficient in extent for singers and players in general. As to the expression which a great artist gives to his singing or playing, it is the voice of the soul, which is scarcely ever heard twice in the same tone, even under similar circumstances, and which cannot be expressed to the eye by volumes of signs. The shades of expression for a phrase, or composition, cannot be anticipated ; an approximation can be indicated—just what is effected by these signs—but nothing more. If it is required to momentarily increase the speed of a movement, as a means of expression, the term *accelerando* is used, but the original *tempo* must be taken again after passing the sign indicated.

Accelerando.

The signs of detached, disconnected sounds, are of two kinds. The first consists of lengthened points placed over the notes, which indicate the greatest possible degree of lightness, as well as distinctness, in the sounds. When the sounds are to be detached, and at the same time marked with a degree of emphasis, the notes are surmounted by round dots, or points, which are sometimes placed under a curved line, or a short dash. When the notes are to be closely connected—as in almost all well written compositions, the notes are covered by a curved line, which line, by its length, indicates the different phrases. The notes to be played *staccato*, require a careful touch, suppleness of wrist and delicacy of feeling. The keys must be struck as if they were hot; just as you would strike, if compelled to, a hot iron with the finger. If the staccato note is followed by a rest, a cessation of sound, the tone must instantly cease—to accomplish which the finger must leave the key and the pedal must be let go. The *legato*, in its strict sense, is the most difficult to acquire, and distinct rules for its accomplishment can not be given. Only through the perfection of the *legato*, can the most refined effects be produced in music. By this means only can the *cantando* be produced,

Staccato.

Legato.

Cantando.

which implies a closely connected, singing style, in which the tones blend,
Cantabile. flow smoothly into each other—as in singing. The word *cantabile*, has a similar meaning. So long as the keys of an organ are held down, so long will the sound continue, and a comparison in this respect is allowable between the organ and the piano. A key struck firmly, and held down, the strings will continue to vibrate for a considerable length of time, and an increase of harmonious volume of sound will result from the sympathetic vibration of other strings, producing the harmonics. Without the legato-touch—the connected style of playing—the keys will not be held down, and, as a matter of course, the key allowed to rise, the sound ceases. In playing *cantando*, we should endeavor to carry the melody in our mind, and then produce with our fingers the same rhythmic changes which we, perhaps unconsciously, make as we sing. Even the poorest voice will, under the control of the singer, give some degree of rhythm and expression to the simplest ballad. In like manner the fingers acting under the emotions produced in the performer, can bring forth tones productive of emotions.

Cantilena. *Cantilena* signifies the melody, air or principal part in any compo-
Cantatrice. sition—generally the highest vocal part. A *Cantatrice* is a female singer
Canticle. —an artiste. A Canticle—from the Italian *canticè*, means a hymn,
Canto. divine, or devotional song. *Canto* means the highest vocal part in choral music. *Canto-fermo* implies any subject consisting of a few long, plain notes, given as a theme for counterpoint. *Cantus-firmus* means
Cantor. the plain song or chant. *Cantor* means a singer. *Contoris*, is a term
Cantoris. used in Cathedral music to indicate the passages intended to be taken by those singers who are placed on that side of the building where the *cantor* or *precentor* sits; that is, on the left hand side on entering the
Choral. choir from the nave. The term *choral* implies either a psalm-tune, anything pertaining to a choir, or a composition for many voices. The term
Cadence. *cadence* is capable of indicating a variety of meanings, but its more common meanings are—a close, or pause, in the melody or harmony of a composition, either partial or complete. It may also have reference to any ornamental, or extemporaneous passage introduced at the close of a song or piece of music. A cadence should be sung or played *ab libitum*; that is, at the will or discretion of the performer, who can assume any degree of tempo, as well as introduce any form of embellishment his
Cæsura. fancy may direct. *Cæsura* is a Latin word, meaning the rhythmic termination of any passage consisting of more than one musical foot. It also means the last accented note of a phrase, section, or period.
Coda. *Coda* means a few bars added at the close of a composition, and not a part of its regular movement. It is applied to a few bars of extraneous matter often inserted before the final movement in a composition. *Colla*
Colla voce. *voce* implies that the accompanist must follow the singer in regard to
Contretemps. time. *Contretemps* is a term implying syncopation—a movement in which accented and unaccented notes are tied together, contrary to the natural rhythmic flow of the measure.

Dactyl. A *dactyl* is a musical foot composed of one long and two short notes.

Descant. A descant is an extemporaneous or other counterpoint on a given subject.

Dur. Dur is the German for *major* in relation to keys and modes; as C dur, C major.

Diapason. By the term *diapason*, the Greeks expressed the interval of the octave. The term is used with reference to the stops in an organ, as also to a rule or scale used by instrument makers in regulating their instruments. The weight, size and thickness of bells is regulated by a *diapason*.

Diatonic. The natural or universal scale of music is called the *diatonic* from the fact that its progression is by tones and semitones—principally by tones, and to distinguish it from the chromatic, which moves by semitones.

Fugue. The term *fugue* is given to certain forms of composition in strict contrapuntal style, in which a subject is proposed by one part, and then answered by other parts, according to certain rules. The different parts of a fugue are called voices. The fugue might be not inappropriately termed a musical dialogue, in which the different parts imitate, and pursue each other alternately.

Inversion. By *inversion* is meant the changing of the position of the intervals of a chord, turning it upside down, placing the bottom note at the top, and *vice versa*.

Justi. This term from the Italian *justi*, is applied to all consonant intervals, and to those voices, strings and pipes, which give them with exactness.

Leading note. The term leading-note is applied to the seventh degree of any key, when at the distance of a semitone below the tonic or key-note. The *leading-note* must always be the semitone below the tonic, and, knowing the signature, the key is readily determined; for instance, the signature being natural, and the B. being played natural, the key is C major; but if the signature is natural, and G is played sharp, the key would be A minor.

Mezzo. The term *mezzo*, from the Italian, signifying a half, is applied to the female voice to indicate a degree lower in pitch than the highest voice—the soprano, or treble. *Mezzo-voce*, means a subdued tone; *mezzo piano*, rather soft; *mezzo forte*, rather loud.

Major. The term *major* (greater) is applied to one of the only two modes recognized in modern music, and in which the third degree is found two tones distant from the tonic.

Minor. Minor (less) is the term applied to that other mode, in which the third degree is found one and a half tones from the tonic.

Moll. *Moll* is the German word meaning *minor*.

Morendo. The term *morendo* is much used to indicate a gradual diminishing of the sound until it dies away, at the same time accompanied by a slackening of the speed.

Mosso. *Mosso* means the movement; *piu mosso*, quicker movement; *meno mosso*, slower movement.

Obligato. The term *obligato* is applied to parts of a composition indispensable to its just performance, and which cannot be omitted.

Ode. The term *ode* is of Greek origin and implied an air or song, consisting of unequal verses, divided into stanzas or strophes.

Ossia. The word *ossia*, from the Italian *osia*, is used to indicate a possible change of movement and more frequently to suggest a simpler progression.

Parlando. The terms *parlando* and *parlanto* are frequently used, and indicate

a peculiar accent, as if the notes were words spoken in a declamatory style.

Portamento. *Portamento*, means the sustaining of the sound or tones; the carrying of the voice from one note to another; a very connected style of singing

Prelude. or playing. A *prelude* is a short introductory and generally, extemporaneous performance.

Preparation. By the term *preparation*, is indicated a most essential quality in both the theory and the practice of music. In theory, it means that dissonant notes can only be employed with propriety, when they have formed an integral part of the previous chord, and are continued on into the following chord. In practice, it has especial reference to the avoidance of sudden and harsh, unprepared changes in rhythm. In taking up a composition to play, the intelligent musician will *prepare* his audience for what is coming by certain rhythmic figures, which shall indicate the movement he would illustrate. He will always prepare for a trill, or shake, or tremolo; the piano forte, crescendo, passages will always be prepared or expressed in advance by a certain delicate, yet distinctly indicated and graduated approach, which we recognize, feel to be coming, and in consequence understand and enjoy when realized. The educated, sensitive musician requires this quality in his music; it is the essence of true expression. He feels the need of its presence; it is expected, if the performer fails to respond, all enjoyment is lost, and actual physical pain,

Quasi. nerve-torture takes its place. *Quasi*, is a term in every day use, signifying, in the style of; in the manner of; as *quasi echo*—like an echo, etc.

Recitative. A recitative is a species of musical declamation, and was first introduced in the year 1660, at Rome. There are two varieties of *recitative*, the accompanied or *stromentato*, and the unaccompanied or *secco*. The

Relative. term *relative* is applied to those chords, modes or keys, which, by reason of affinity and identity of some of their component parts, admit of an easy and natural transition from one to the other. Related keys, are those with the same or nearly the same number of sharps and flats. The

Resolution. concord which necessarily follows a preceeding discord is called its

Retardation. *resolution*. Retardation, is the continuation of one or more notes of a

Rhapsodie. chord into the following chord. A *rhapsodie*, is a caprice, a composition of fanciful, irregular movement. A short symphony or introduction to an

Ritornello. air, is called a *ritornello*. The same term is applied to the *tultt* parts, introductory to, and between the solos of a concerto.

Syncopation. Syncopation, means the connecting of an unaccented with the accented part of a measure, or of two following measures. Syn-

Tone. copation, meaning bound or tied together. The word *tone* may be received in various senses. It may signify a certain degree of distance or interval, between two sounds, as between C and D, C sharp and D sharp; or it may imply a property of sound, by which it comes under the relation of grave and acute.

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